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BASIC FINGERING CHART

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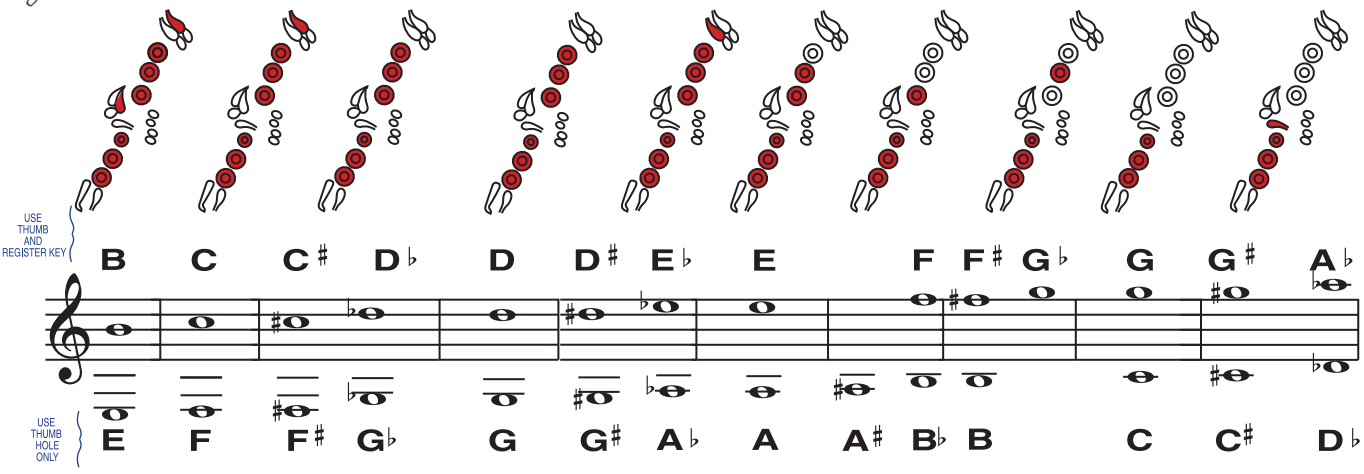
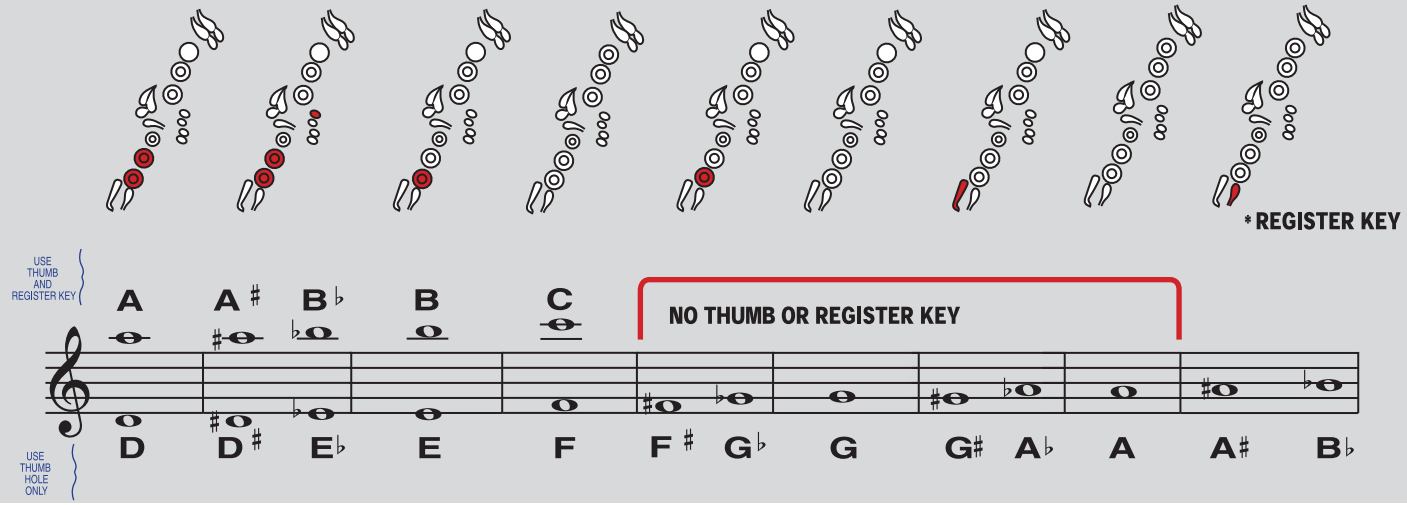
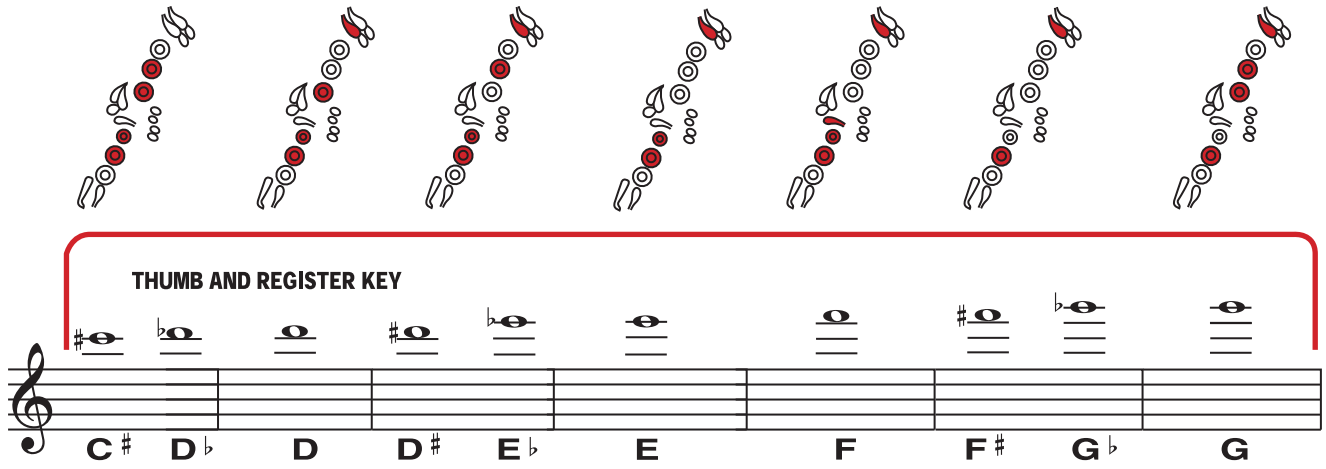
To finger a particular note, depress the keys or levers or cover the holes shown in the color drawing above the note.

Note: Thumb hole must be closed on all notes except as shown. Use Register key on all upper notes where 2 notes are shown.

The bass and the alto clarinet will add the left index finger to all notes above high C.







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INTERMEDIATE Method

CLARINET

J. E. SKORNICKA and ROBERT MILLER

A FOLLOW UP COURSE FOR INDIVIDUAL
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Seu som é produzido pela vibração do ar em um tubo oco.

O ar vibra, soprando-se no bocal, nos casos da flauta e a flauta pequena ou flautim – ou através de uma palheta simples – no clarinete e no saxofone, ou de uma palheta dupla, no caso do oboé, oboé d’amore, corne inglês e do fagote.

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DEUS SEJA LOUVADO

Fingering Chart (Simplified)

by

ROBERT MILLER

The purpose of this chart is to acquaint the pupil with the correct fingerings in particular passages and keys, and its simplicity is conducive to quick comprehension. This chart is built on the assumption that the pupil already knows the standard fingerings for practically all the tones on the clarinet, and needs only a guide as to which one of several he should use in some particular passage or key. This chart makes it easy to mark the fingering on the music without drawing a picture of the instrument, and if the pupil will refer to this chart at every opportunity, he will find that it is very easy to memorize in a very short time.

As indicated on the chart, the upper half of the clarinet is played with the *left hand* and the fingerings with that hand are designated by means of *numbers*, while the lower half of the clarinet is played with the *right hand* and the fingerings are designated by means of *letters*. All that the pupil need remember is: *LEFT HAND — NUMBERS, RIGHT HAND — LETTERS.*

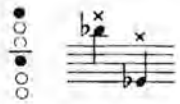
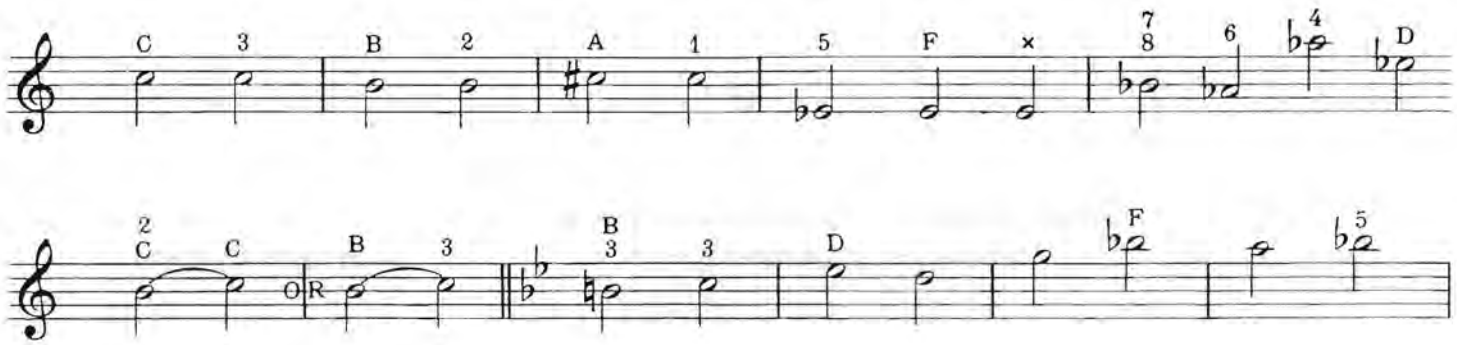
Since certain tones may be fingered by either the right hand or the left, the numbers and letters are synchronized thus:

Keys 1 or A will produce C♯ upper register and F♯ lower register.

Keys 2 or B will produce B upper register and E lower register.

Keys 3 or C will produce C upper register and F lower register.

Either numbers or letters will appear above the notes when a particular fingering is desired, and then it will be aparant which hand is to play that particular tone and what key is to be used. In some cases both a number and letter will appear over a note, signifying that both such keys are to be used in the production of that particular tone.

× will be used over the high B♭ and E♭ - 1st line thus:

EXAMPLES

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Essential Principles

of

GOOD CLARINET PLAYING

1. Good Tone is necessary in order that one's playing be a pleasure to the listener as well as the player. Good tone can be produced only when the instrument is in good playing condition, equipped with a good mouthpiece and reed, and played with a correct embouchure.

2. Intonation. When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, relative to the interval being played.

3. Tune. The player must develop and train his ear so that a difference of pitch can be distinguished when playing with others.

4. Note Values. The player must develop a rhythmic sense so as to give proper value to tones as represented by the written notes.

5. Breathing and Phrasing. Each is usually dependent on the other. Since teachers of wind instruments differ on the methods of breathing, no special method is advocated, but it is evident to all musicians that in order to get good phrasing, it is necessary to breathe properly. It is always to the advantage of the pupil to spend much time and effort on this phase of clarinet playing and take seriously all suggestions given by the teacher.

6. Expression Marks. Expression marks are considered as valuable to the playing of music as punctuation marks are to the reading of prose and poetry. Good phrasing is the performance of music that has been properly punctuated. Expression marks put character into a mass of notes and if properly observed will produce satisfying musical effects.

7. Relaxation and Proper Position of Body and Hands. Whether playing in standing or sitting position, it is necessary that the body be erect but relaxed. Relaxation is the secret to the accomplishment of success in many other professions and trades. The arms must be relaxed, the elbows away from the body, and the hands assuming a restful position on the body of the clarinet.

8. Sufficient Time for Practice. Since different pupils require different types and lengths of practice periods, the objective that every pupil should establish is: "I will master the assigned task whether it takes ½ hour or 2 hours." The accomplishment of a task is far more important than the time that it consumes.

9. Proper Care of the Instrument. Carelessness in the handling of an instrument is the most prevalent handicap to the progress of young players. No pupil can expect to produce good results if the instrument is in poor playing condition. The clarinet must be handled carefully and when a disorder is found, have it remedied immediately. Constant attention to the condition of the instrument will pay dividends in the end.

10. Mental Attitude of Teacher and Pupil. In order that the results be satisfactory, both the pupil and teacher must be interested in their task, and must have a perfect understanding of what that task is. The teacher must understand the learning capacities of the pupils so that the pupils in turn will get the type and amount of instruction that they will understand and be able to master.

LESSON 1

a. Have instrument in good mechanical condition, and the proper lay on the mouthpiece so that a round and full tone will result.

b. One of the important essentials in the playing of an instrument is a rhythmic conception at sight, and a correct evaluation of note and rest values.

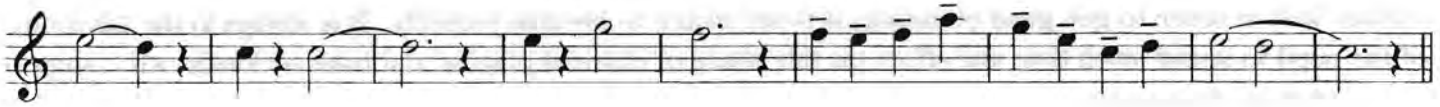
c. In playing the succeeding studies, special attention should be placed on the proper adjustment of embouchre and the proper evaluation of notes and rests.

Andante — Keep the tempo steady.

1

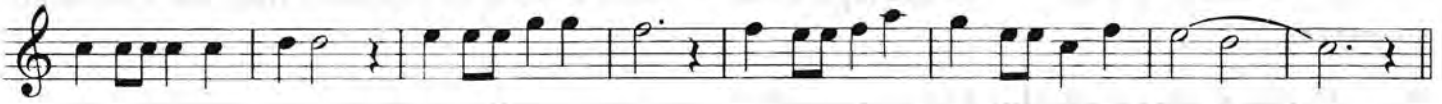
mf — Natural or normal tone.

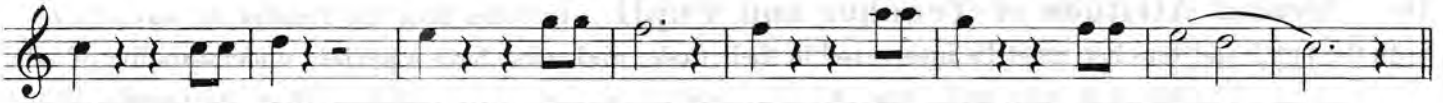
2

mf

3

mf

4

mf

5

mf

Note: Every pupil beginning work in this book should be able to sight read all the studies on this page.

Every pupil is requested to provide a music note book for the purpose of writing rhythms and melodies that the teacher may require.

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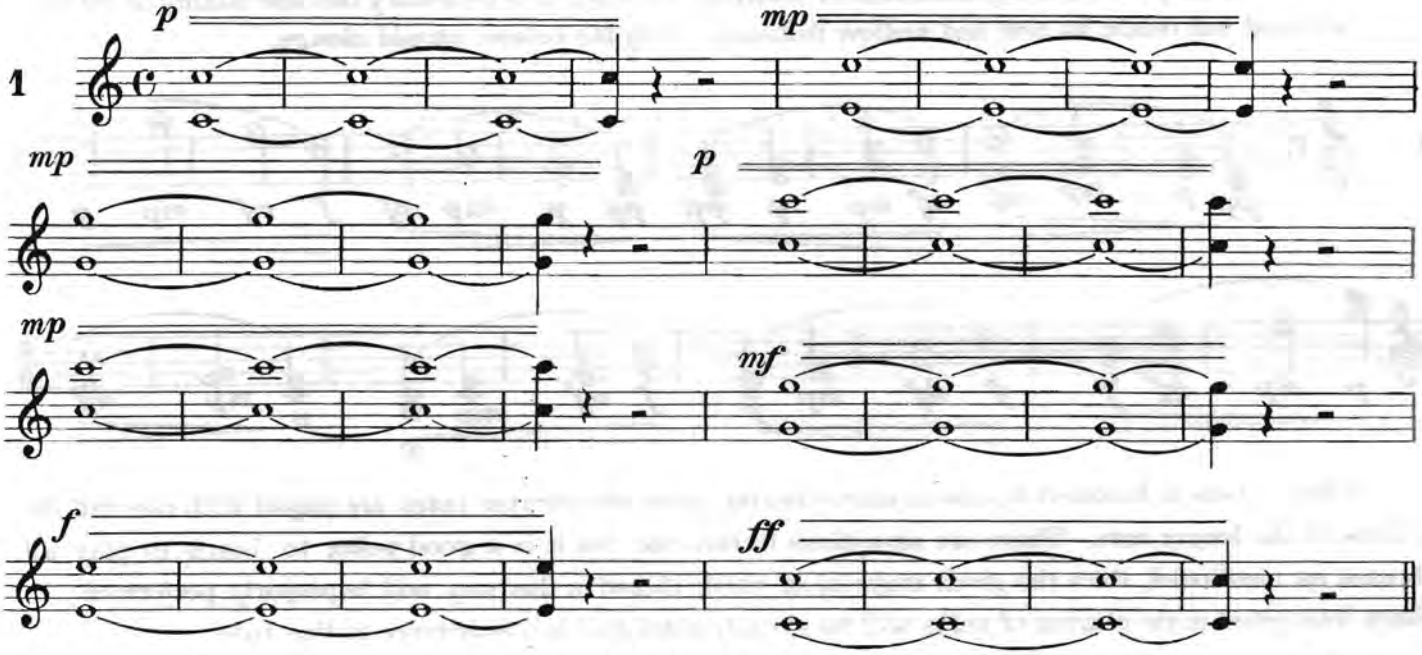
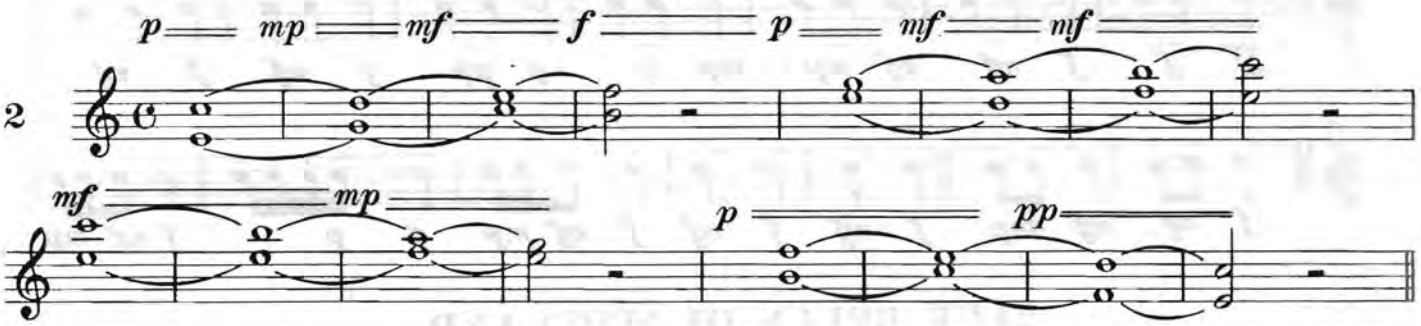
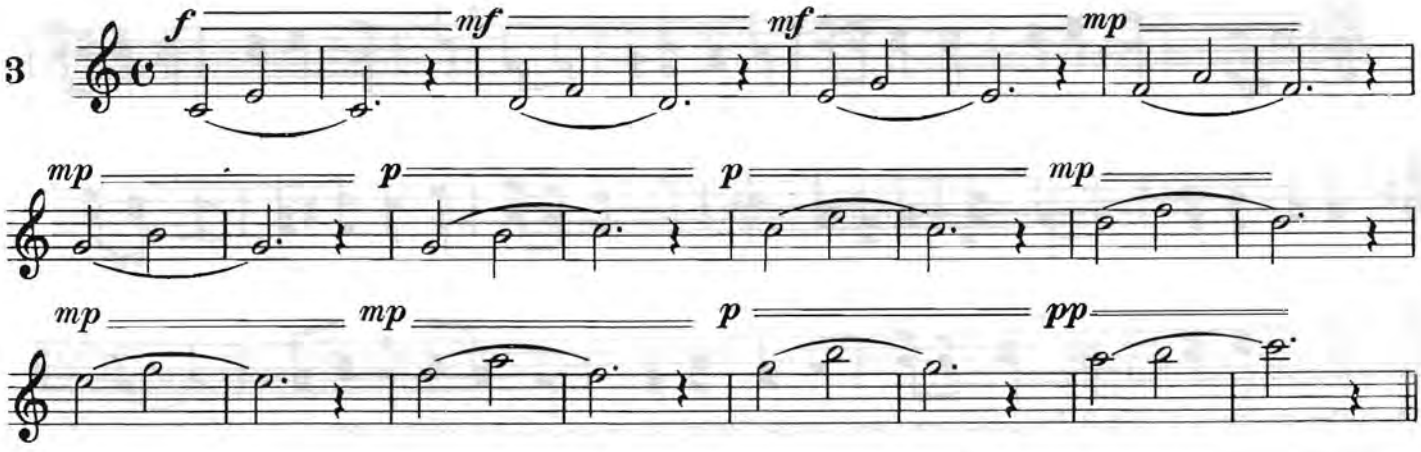
Marks of Expression and Their Use

LESSON 2

Pianissimo	*pp* ..... Very soft	**Fortissimo**	*ff* ..... Very loud
Piano	*p* ..... Soft	**Forte**	*f* ..... Loud
Mezzo Piano	*mp* ..... Medium soft	**Mezzo forte**	*mf* ..... Medium loud (Normal tone)

In playing a tone on the clarinet (unless otherwise marked) the tone should be held at the same level of volume, without increasing or diminishing the volume of sound. This type of a tone will be indicated by means of parellel lines, thus: ═══

The distance between the parellel lines will signify the difference of volume to be used.

Thus: *pp*– ═══ *p*– ═══ *mp*– ═══ *mf*– ═══ *f*– ═══ *ff*– ═══

HARMONY



Studies in Expression

LESSON 3 — SOUND GRADUATIONS

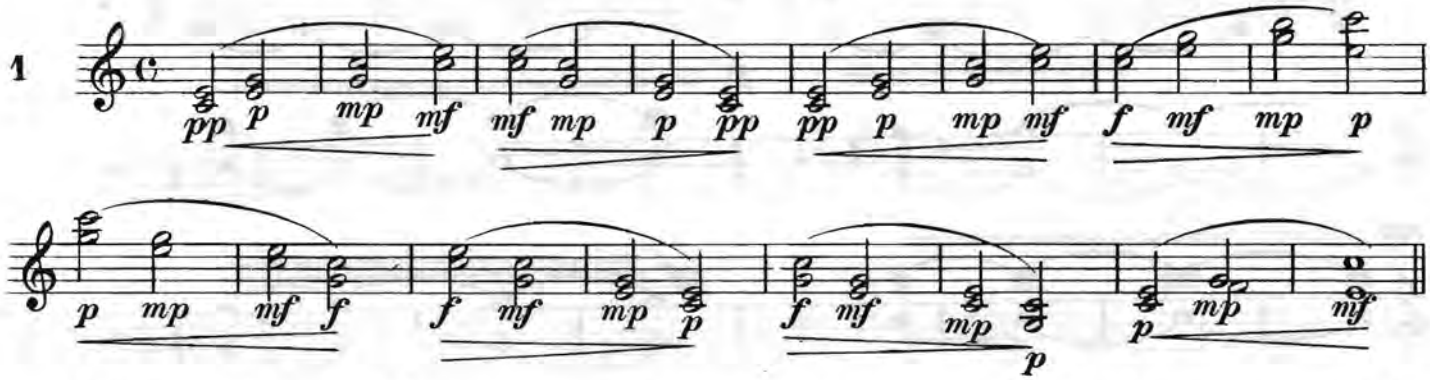
Crescendo (*cresc.*) — Gradually louder. **Decrescendo** (*decresc.*) **or Diminuendo** (*dim.*) — Gradually softer

In playing a crescendo or a diminuendo the pitch of the tone should not change. The clarinet has a tendency to become flat when playing loud and sharp when playing softly.

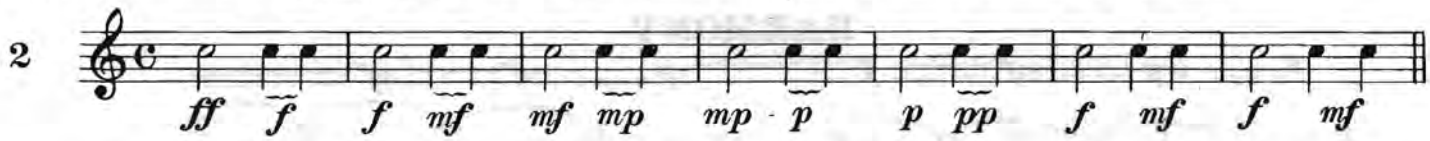
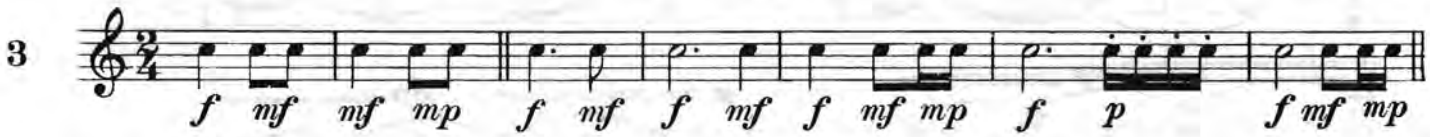
Rinforzando > (*rf*) is placed over a note for the purpose of bringing out that note more strongly than the other notes in the same sequence, and is commonly known as an *accent.*

In order to play the sound graduations or nuances correctly, it is necessary that the quality of the tone is not affected but retain its rich and mellow fullness. *Only the volume should change.*

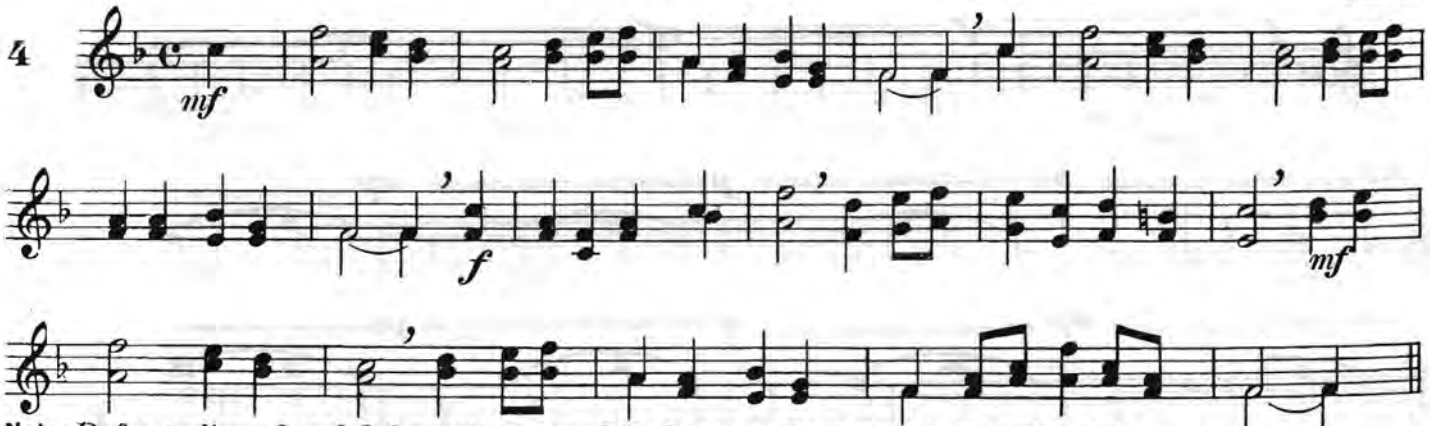
1



When a note is followed by one or more shorter notes, the shorter notes are played with one half the volume of the longer note. There are exceptions to this rule, but it is a good policy to learn to play all phrases as mentioned, since the great majority of music played in this way will be properly performed. A player interested in the playing of solos will be greatly aided through adherence to this rule.

2

3

BLUE BELLS OF SCOTLAND

Scotch

4

Note: Refer to lines 2 and 3 for patterns used in the song BLUE BELLS OF SCOTLAND.

Write the volumes, namely, *mf, f, mp, p* etc. in all the measures of this song with the patterns in sections 2 and 3 as a guide.

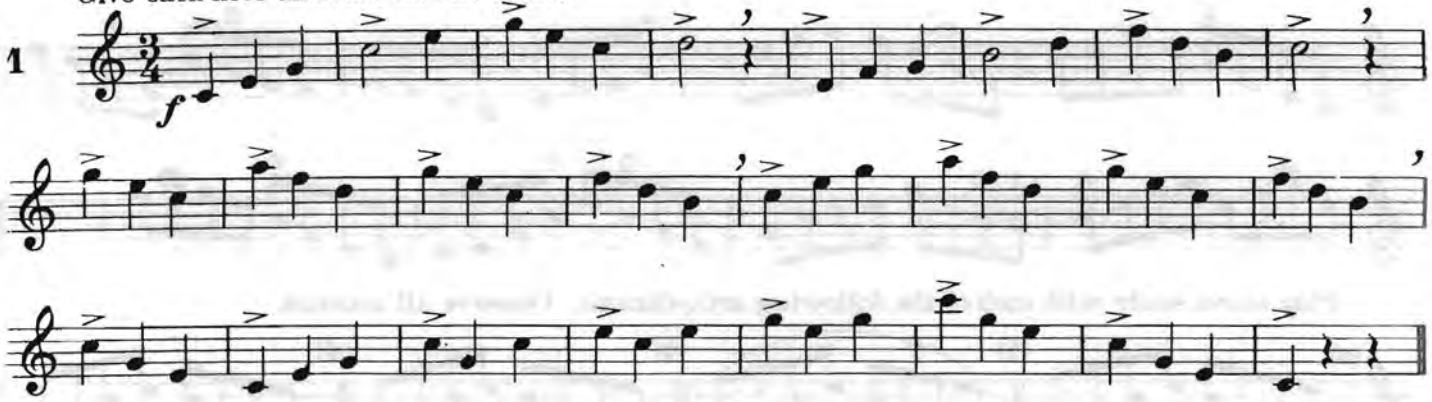
Studies in Accents and Expression Marks

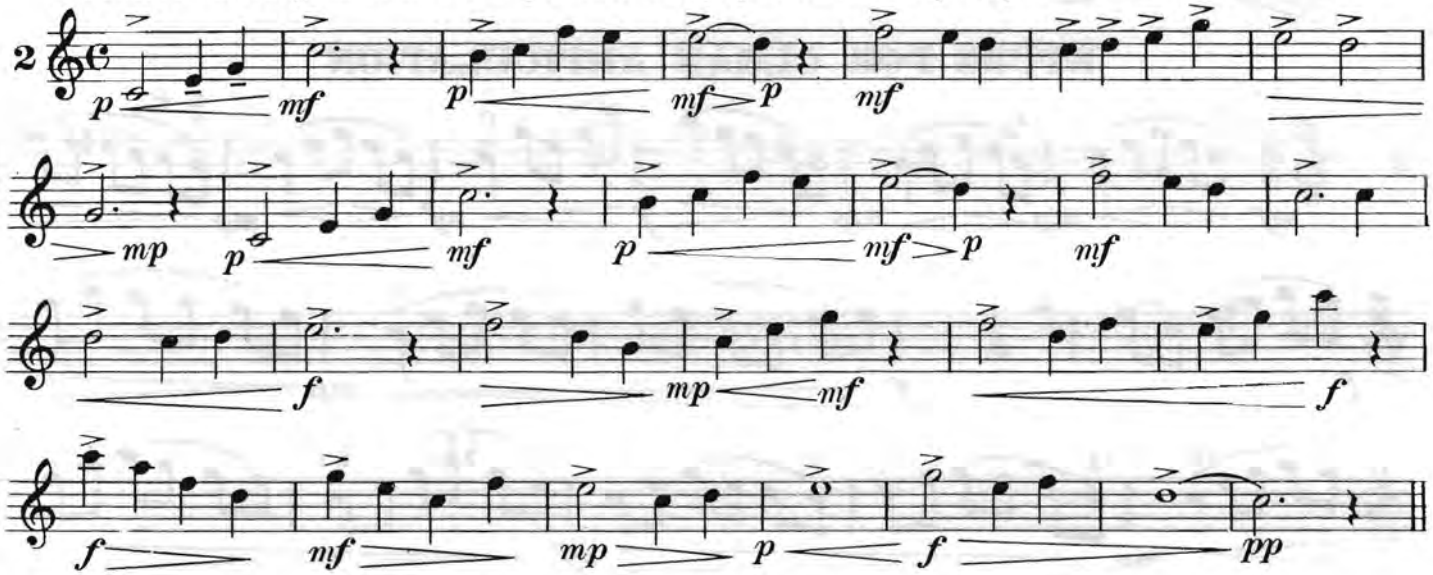
The rinforzando (>) is placed over a note for the purpose of bringing out that tone more strongly than the other tones in the same sequence and is commonly known as an *accent*. The *accent* punctuates the important notes of a measure or sequence.

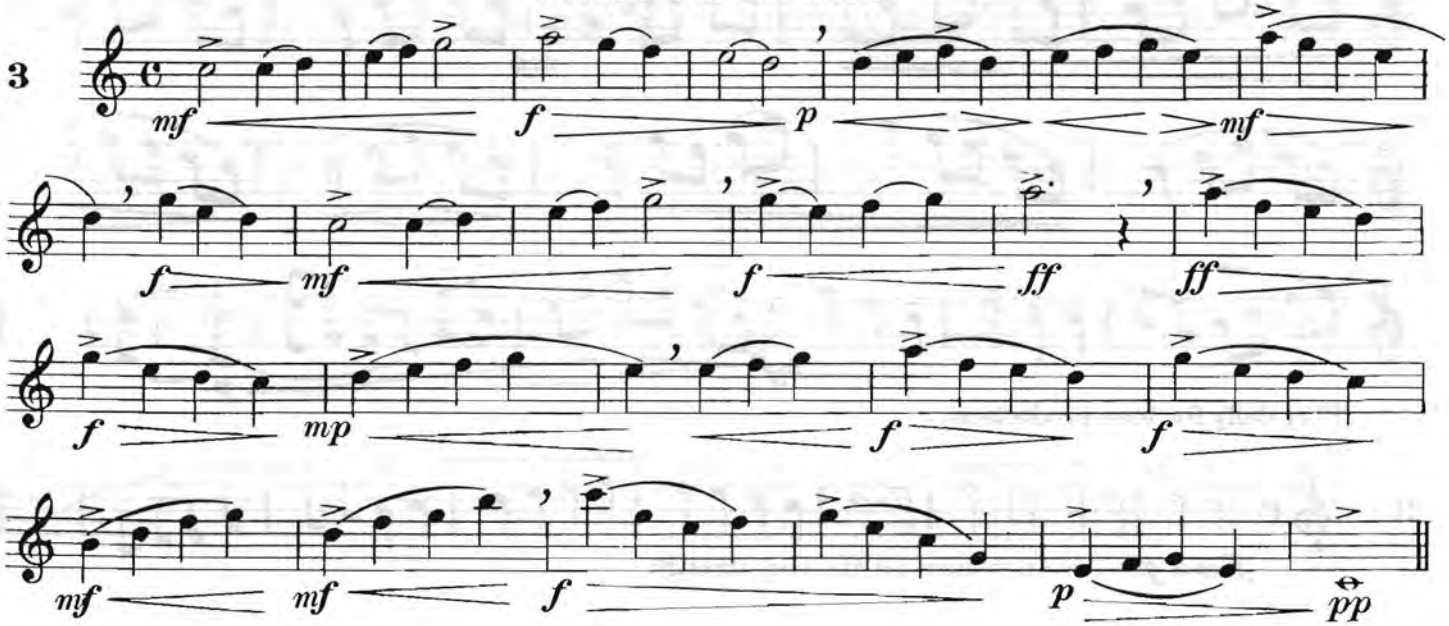
LESSON 4

MELODY

Give each note and rest its full value.

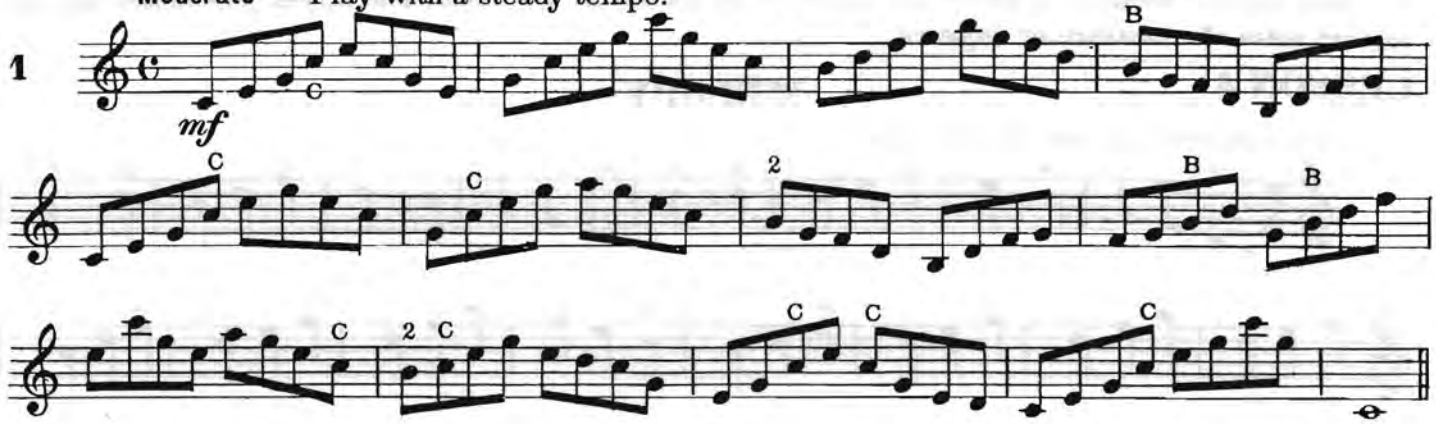
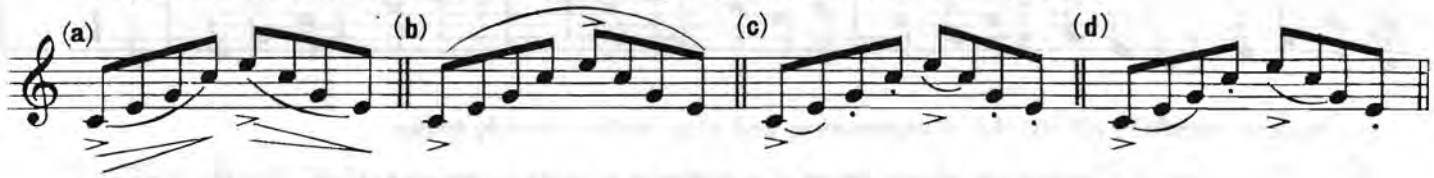
1

Observe carefully all marks of expression and play with a steady tempo

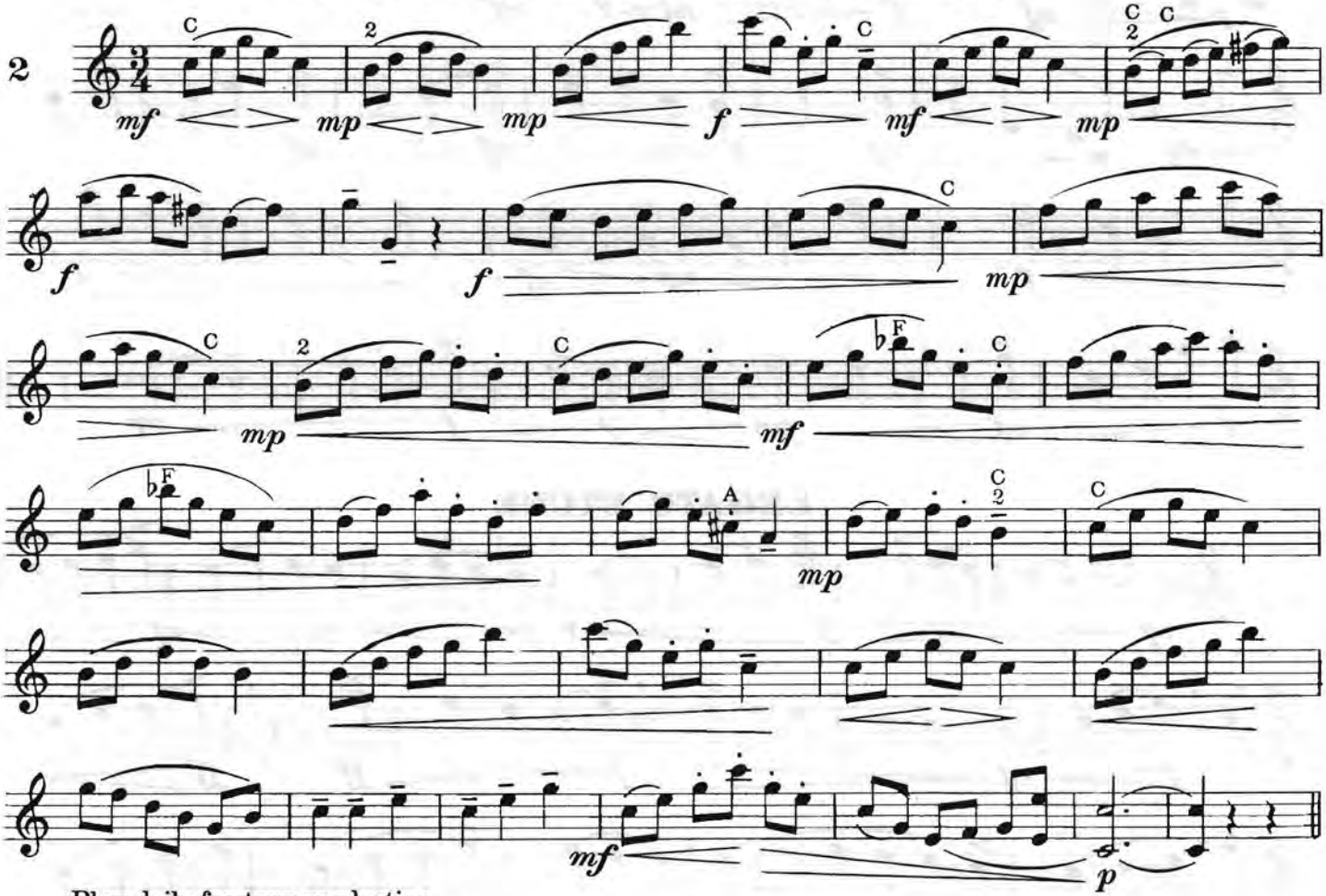
2

LEGATO ETUDE

3

Articulation and Expression

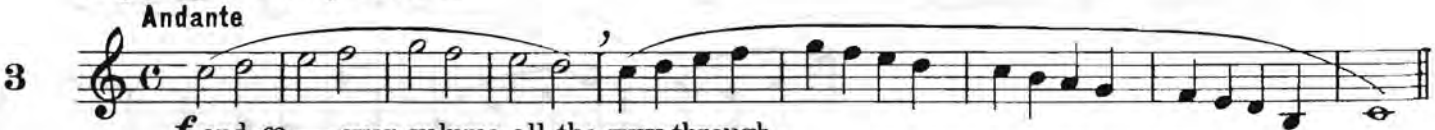
LESSON 5

Moderato — Play with a steady tempo.

1

Play above study with each of the following articulations. Observe all accents!

ETUDE FOR CLEAN ARTICULATION

2

Play daily for tone production.

3 **Andante**



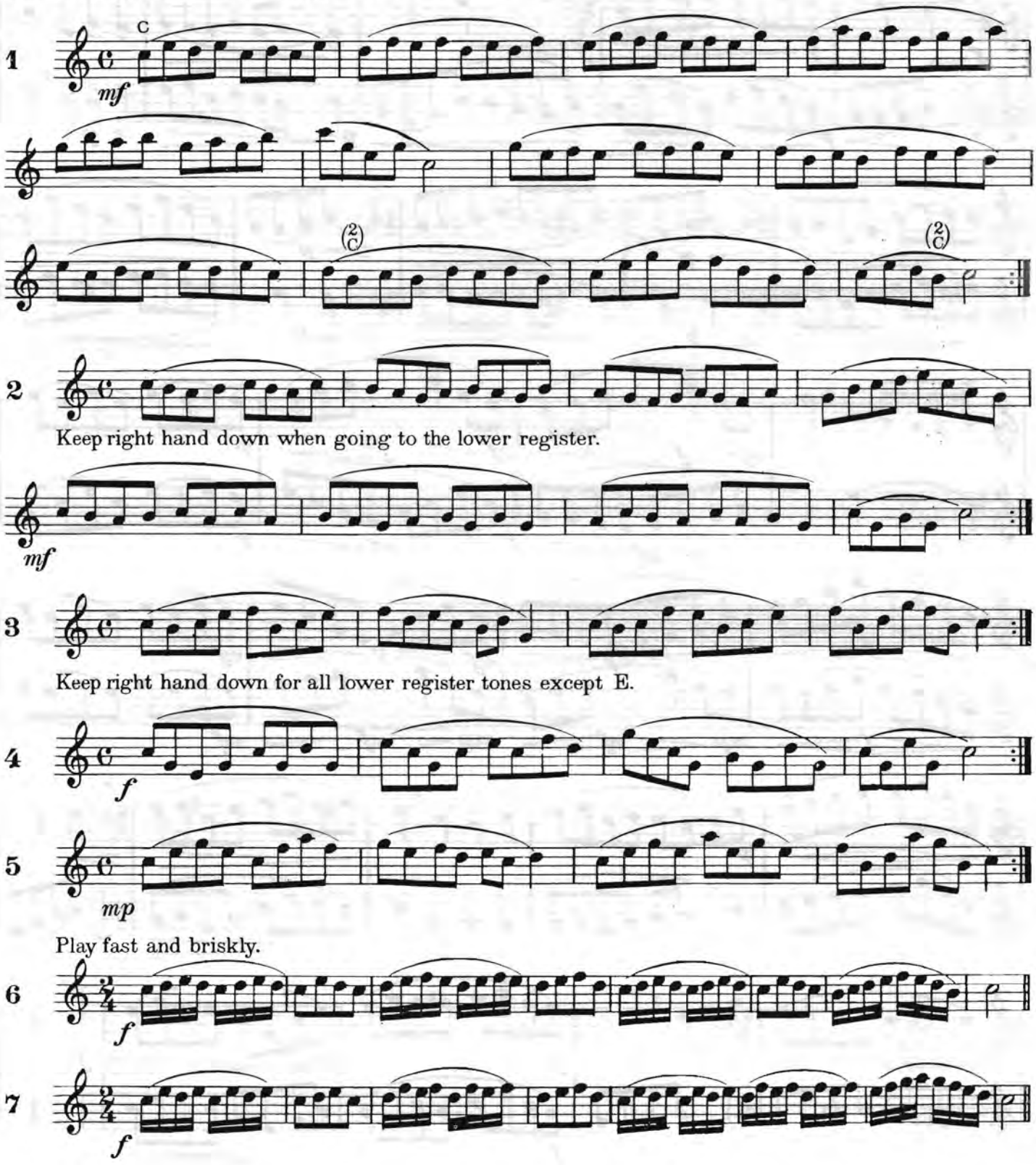
f and *p* — even volume all the way through.

Daily Studies for the Development of Technic

LESSON 6

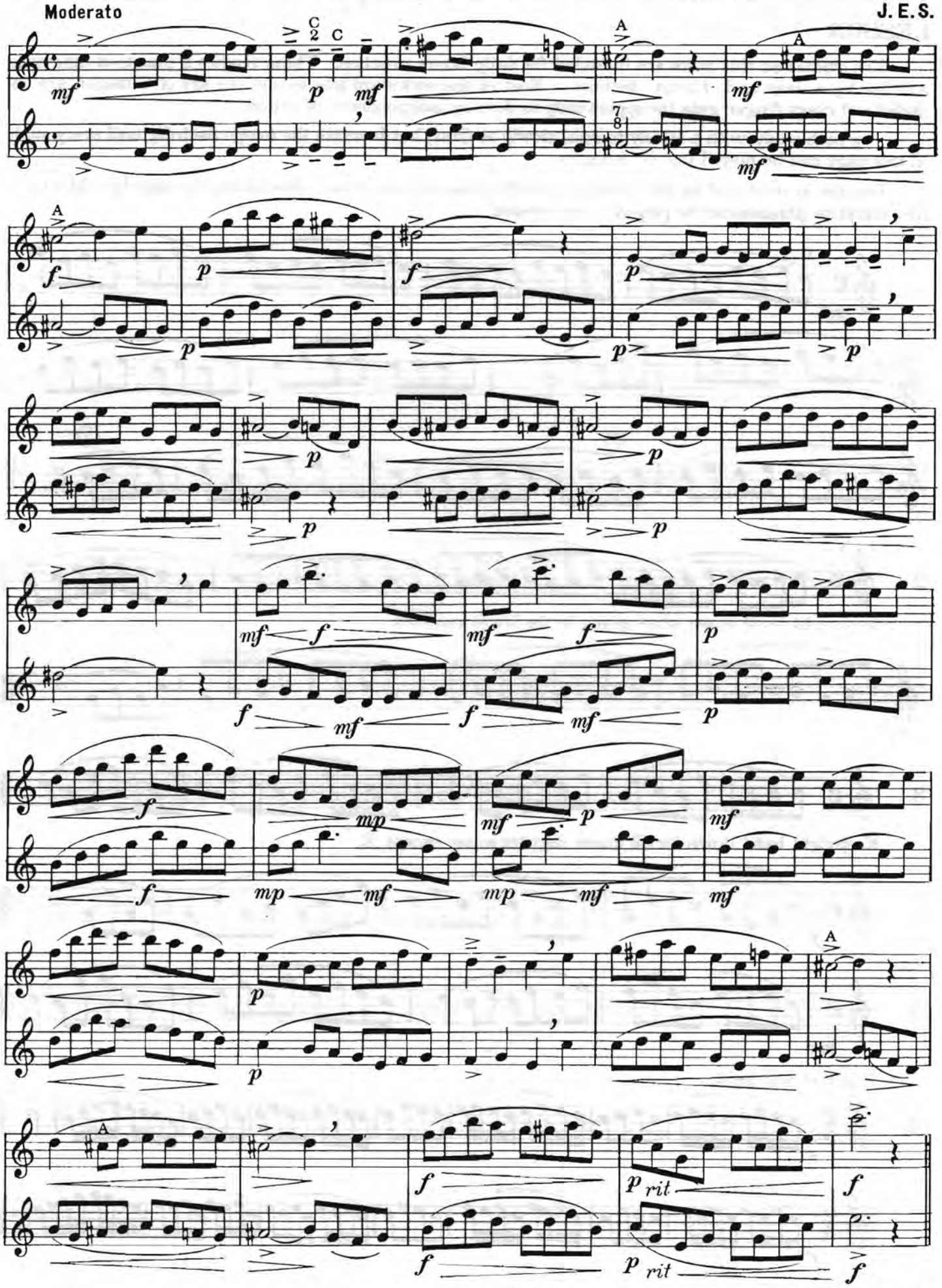
The studies on this page are intended for daily home practice. These studies,if practiced diligently, will develop a clean and fluent technic. Most of the awkward intervals in the key of C major are included and every finger gets the opportunity to develop independence of action.

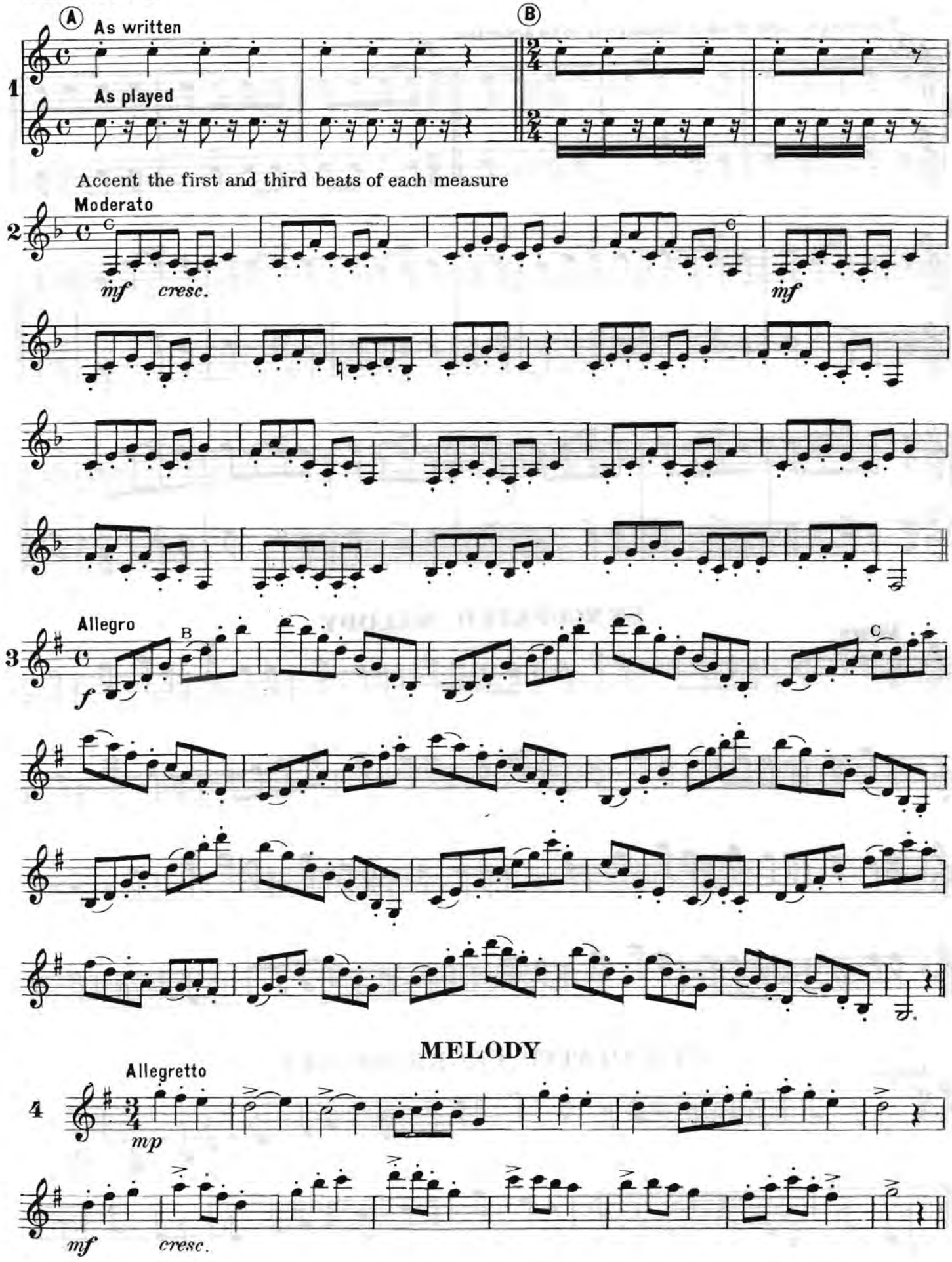
Play each study with a steady tempo, slowly at first, but increase the tempo each day until every study on this page can be played fast or Allegro.

Breathe as indicated by the commas, whether you need to or not. Breath marks may be skipped if two complete phrases can be played in one breath.

LESSON 7

Legato Duet

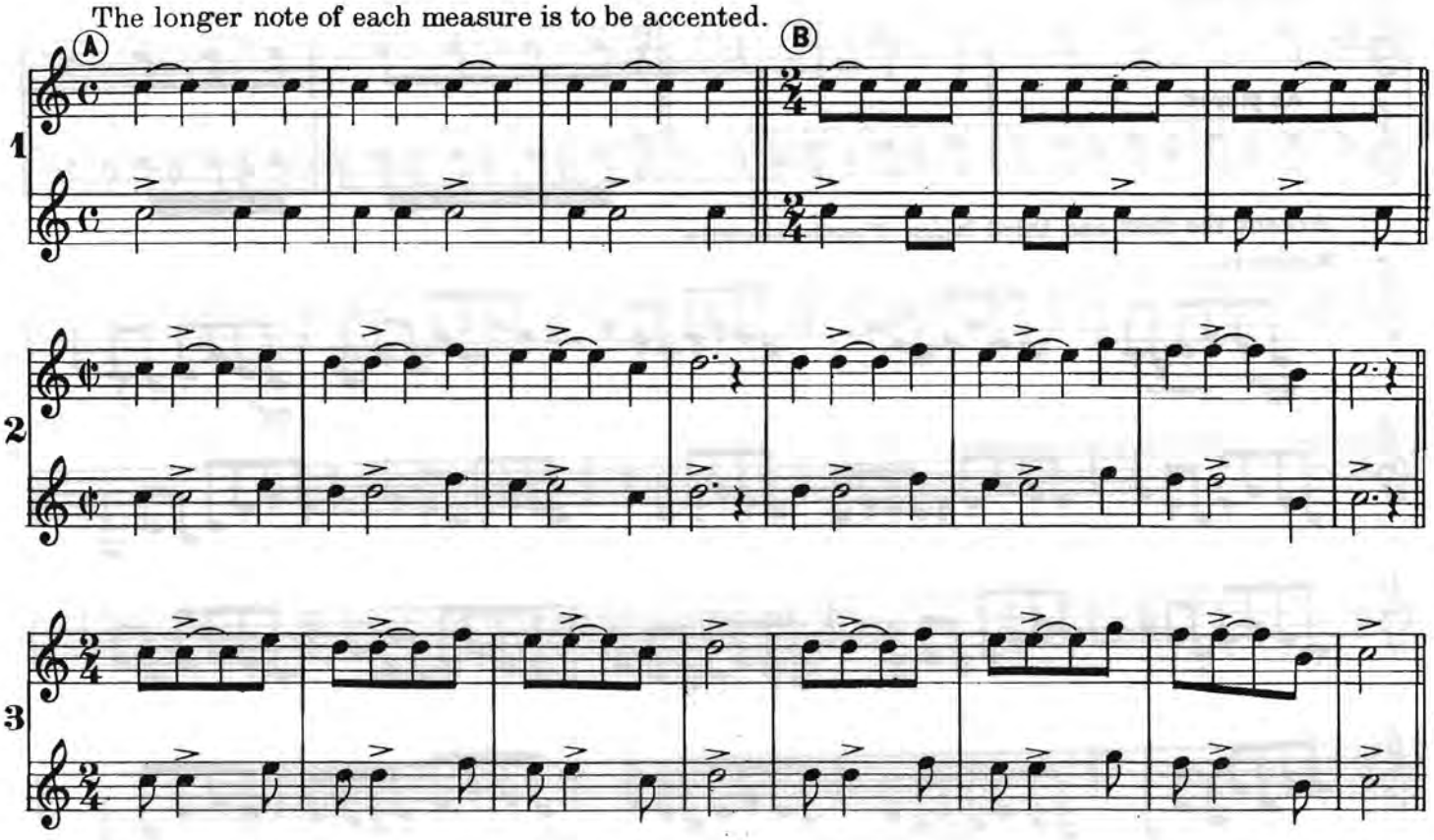
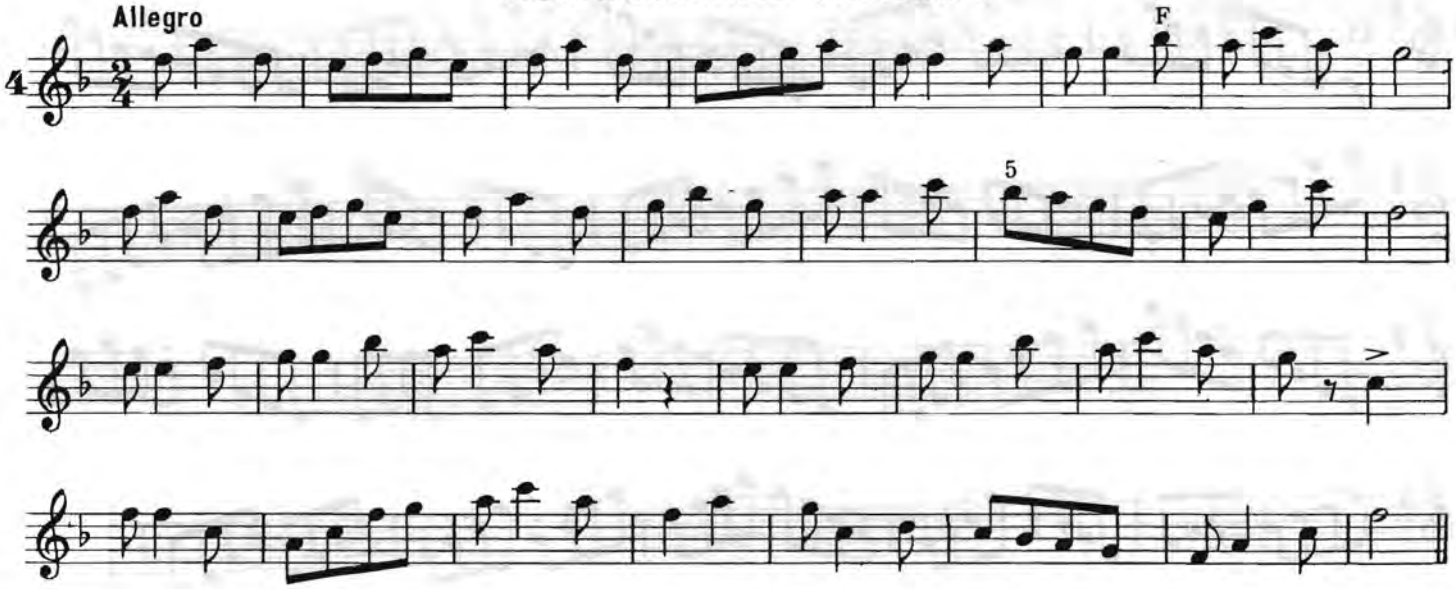
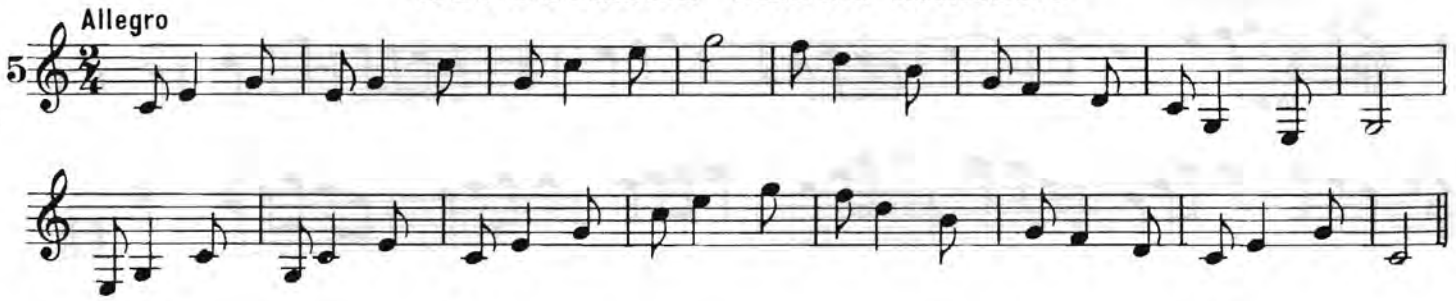
Moderato

J. E. S.

Staccato Studies

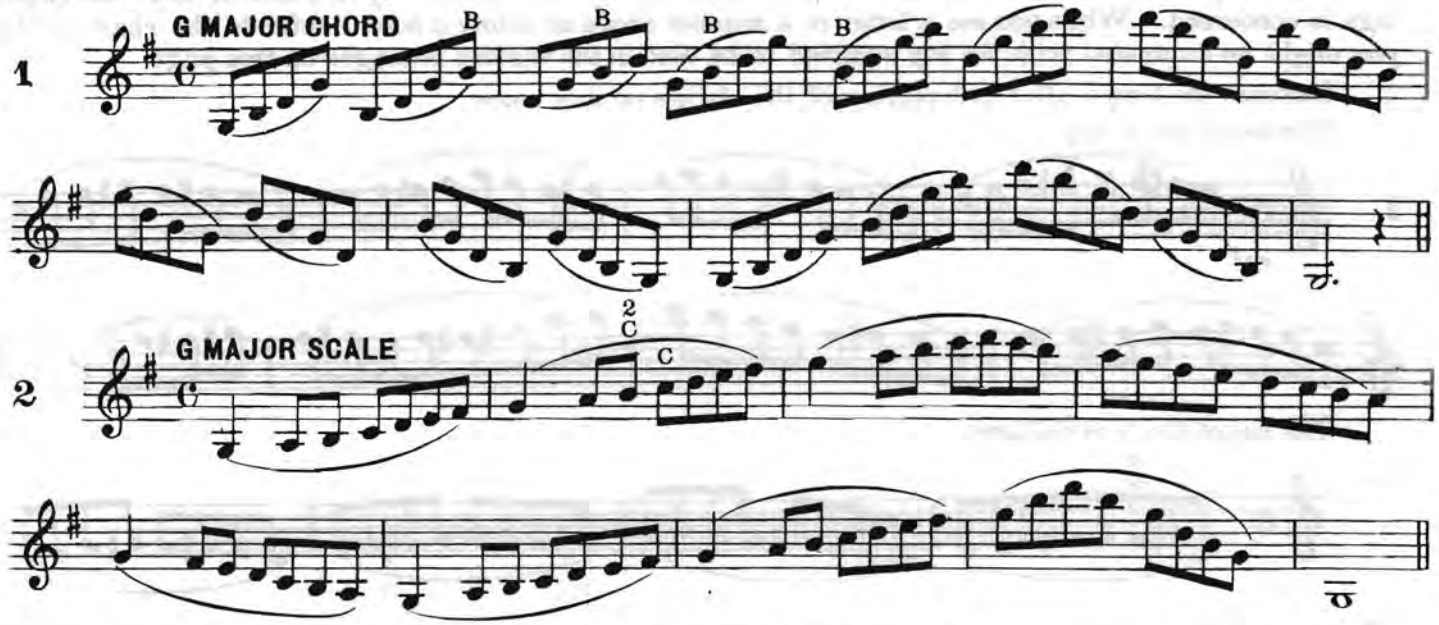
LESSON 8

MELODY

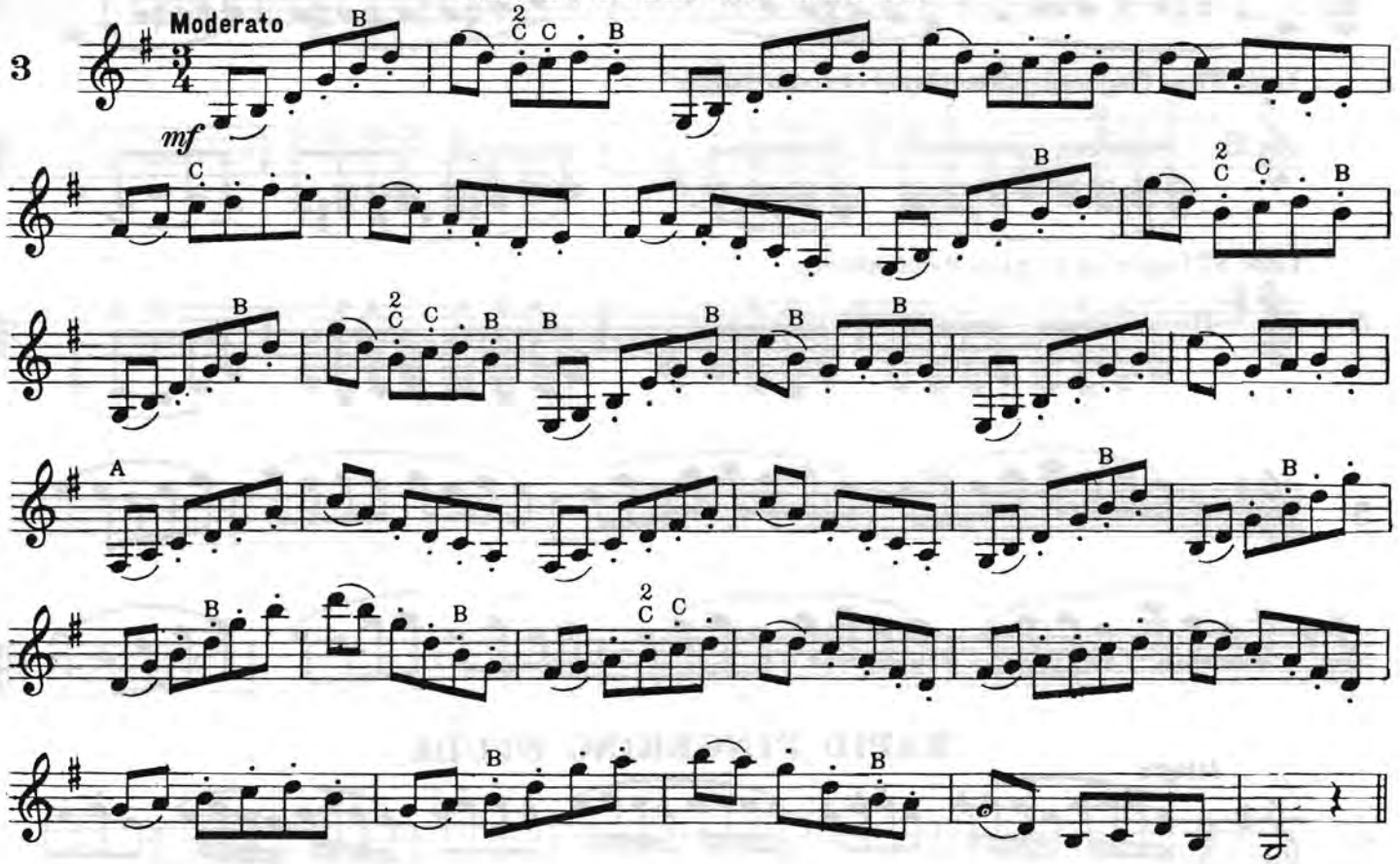
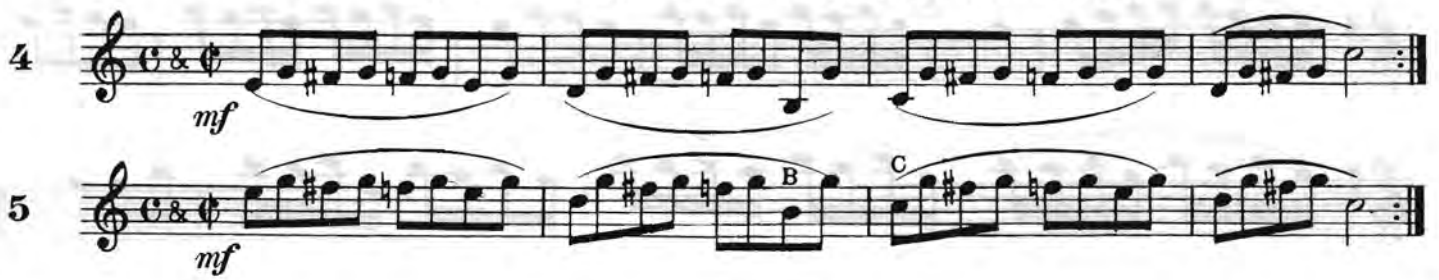
Syncopation

LESSON 9

The longer note of each measure is to be accented.

SYNCOPATED MELODY

SYNCOPATED CHORD MELODY

Studies in G Major

LESSON 10



ARTICULATION ETUDE

THE USE OF THE F♯ IN VARIATION FORM

Daily Studies for the Development of Technic

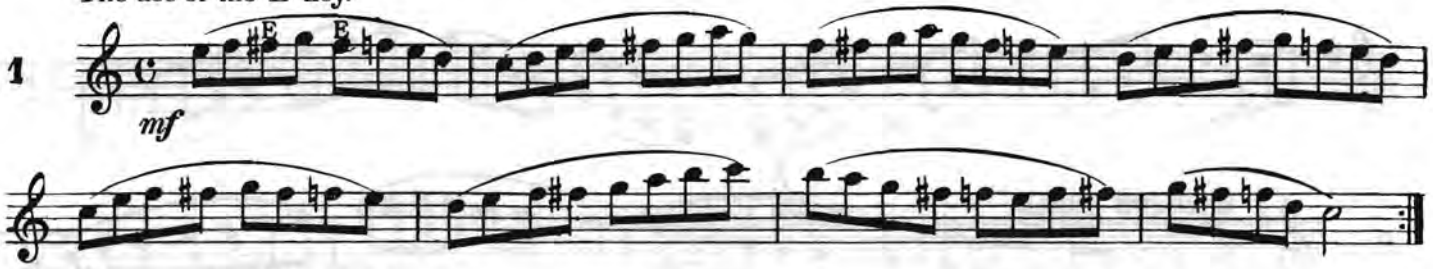
LESSON 11

The purpose of this lesson is the same as lesson 7, only that an entirely new set of keys and fingerings is concerned. When you see a letter or a number above or below a note, refer to the chart so that you might be acquanted with the key intended to be used in the various passages on this page.

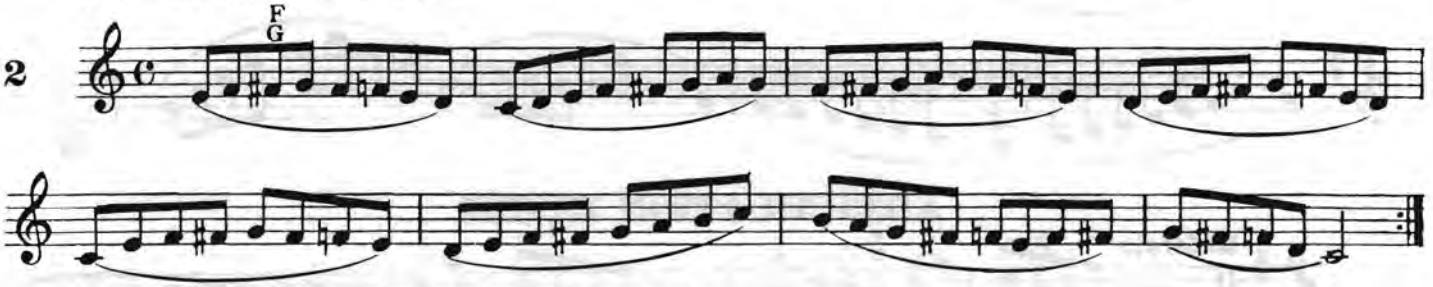
Increase the tempo after each playing of the studies on this page.

The use of the E key.

1



The use of the F and G keys.

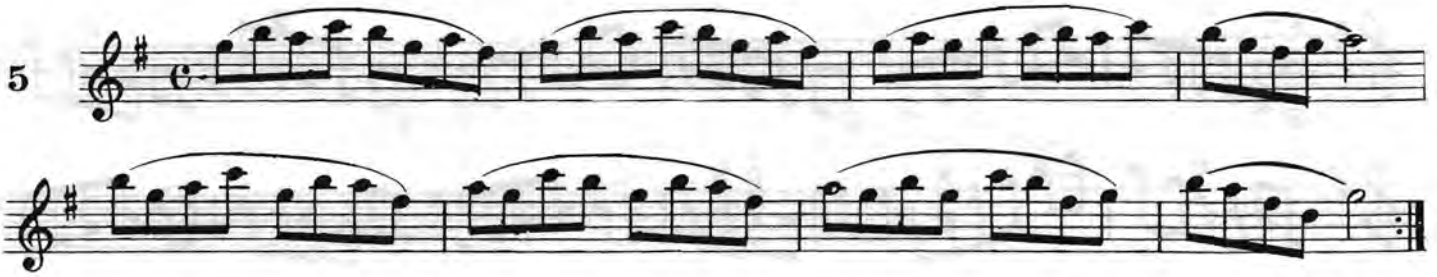
2

Low F♯ as fingered when played chromatically.

3

Low F♯ fingering as played diatonically.

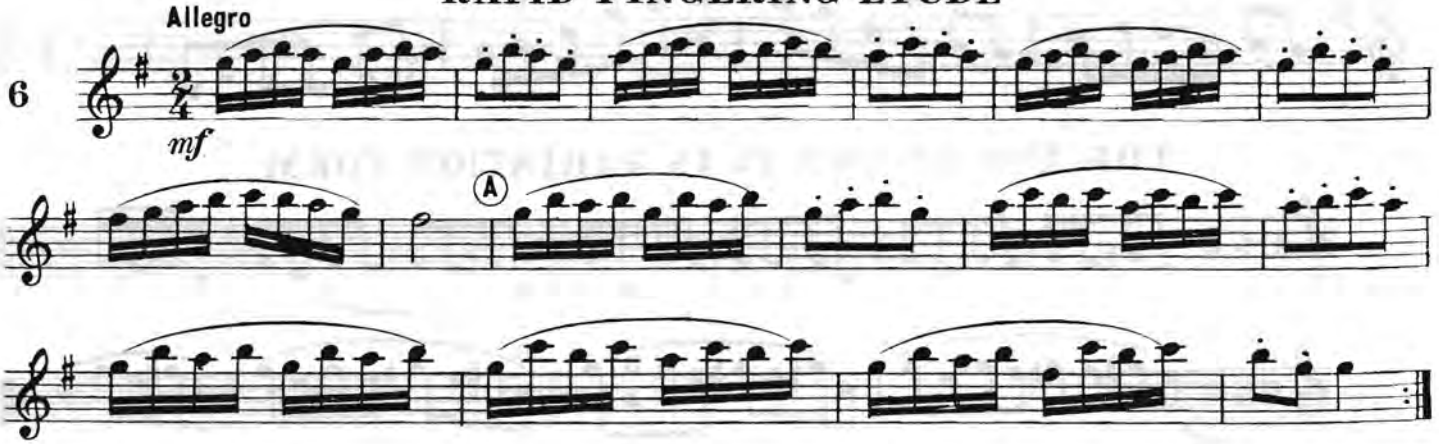
4

5

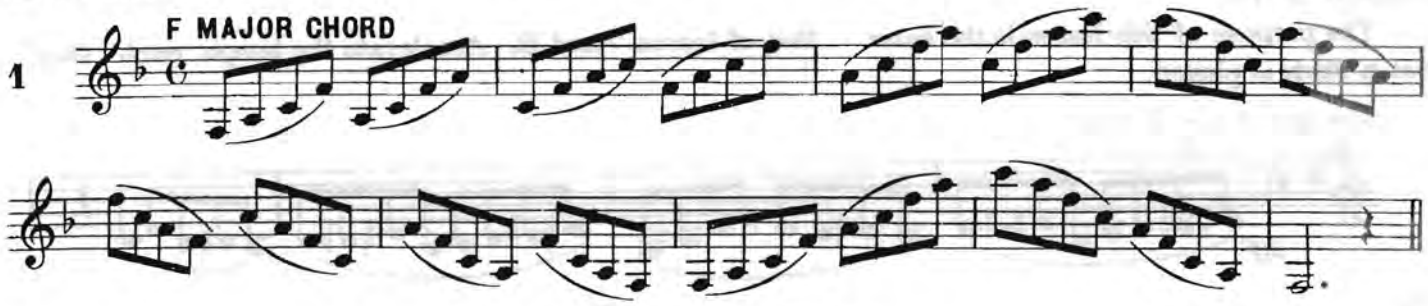


RAPID FINGERING ETUDE

Allegro

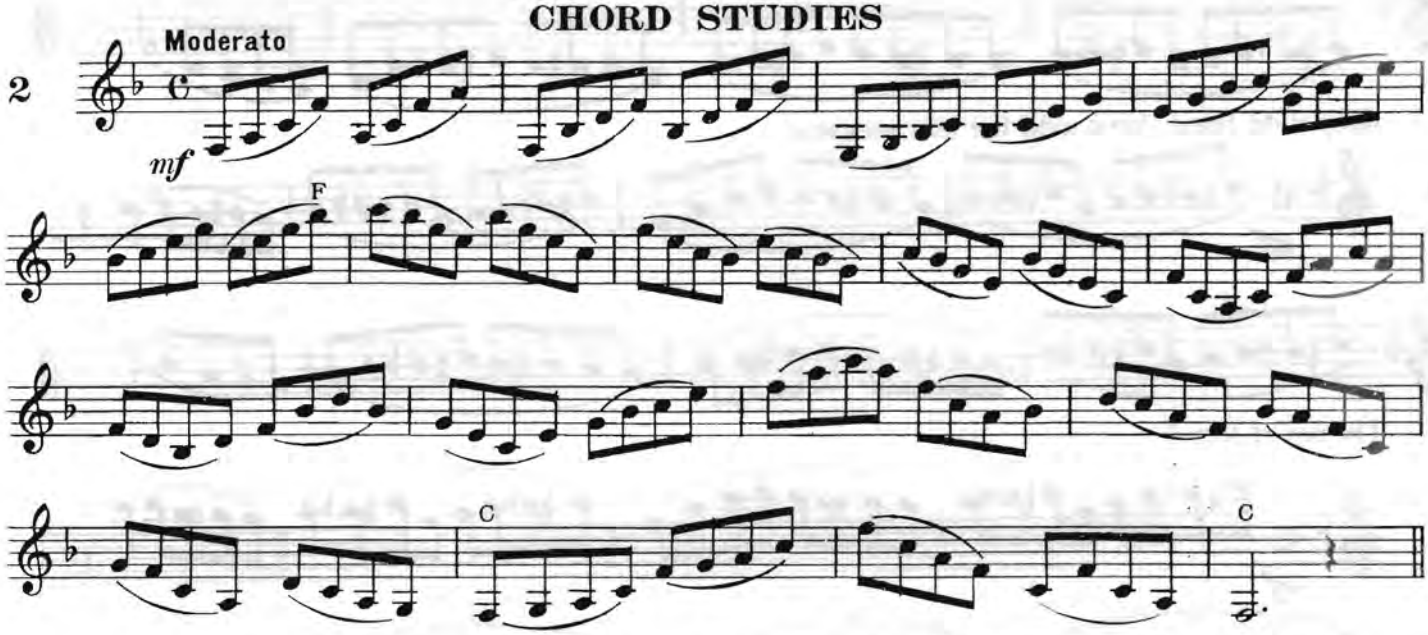
6

Studies in F Major

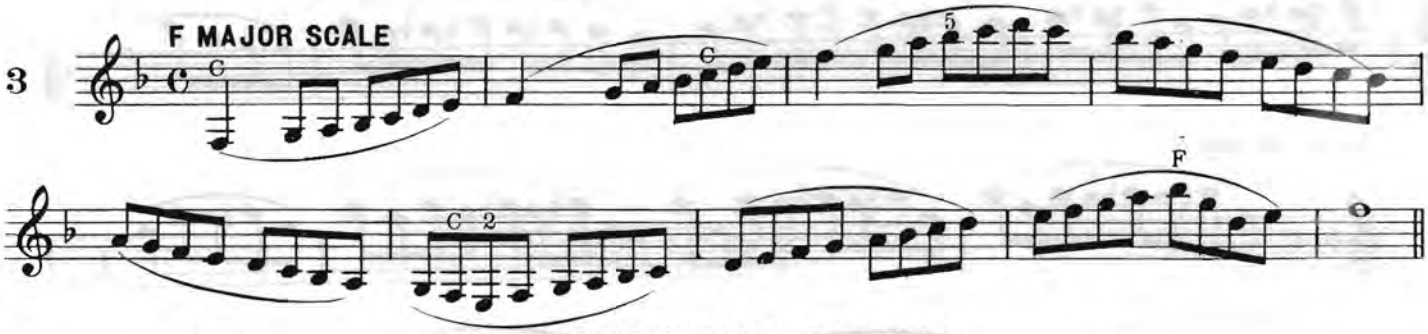
LESSON 12

1 F MAJOR CHORD

CHORD STUDIES

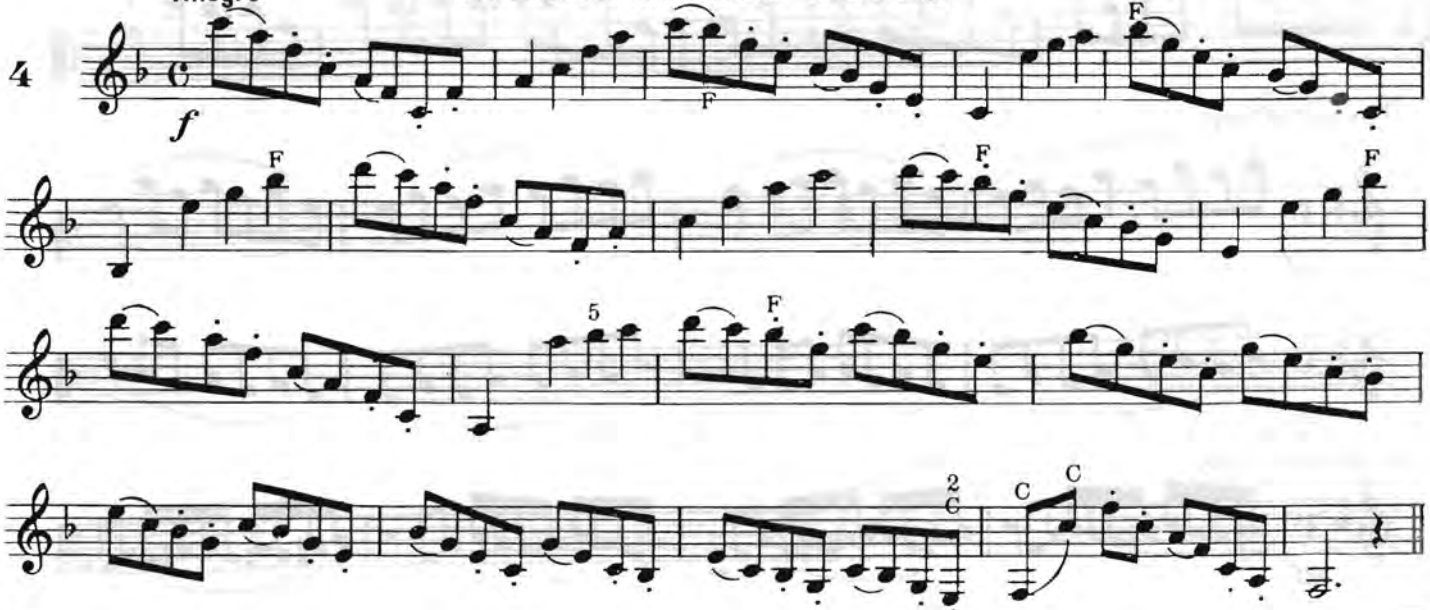
2 Moderato

mf



3 F MAJOR SCALE

ARTICULATION ETUDE

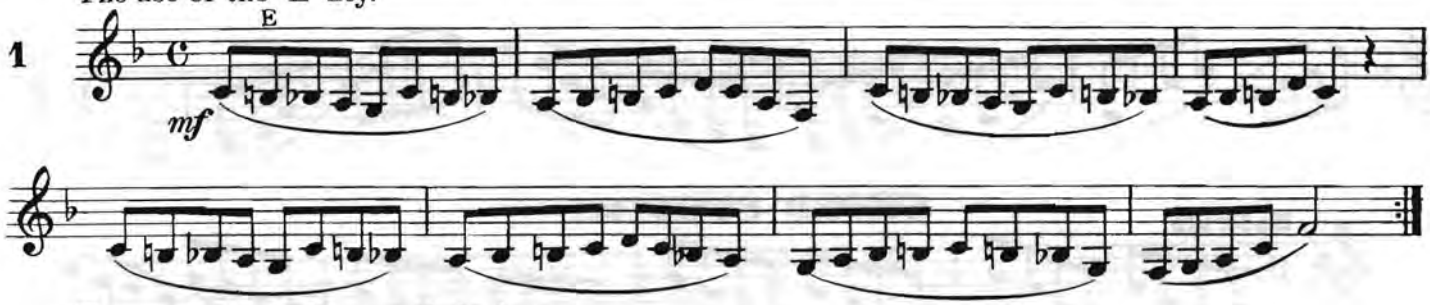
4 Allegro

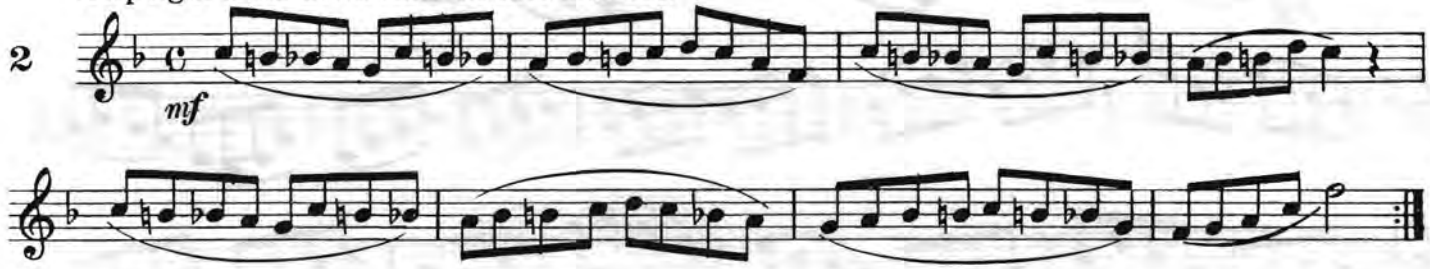
f

Daily Studies for the Development of Technic

LESSON 13

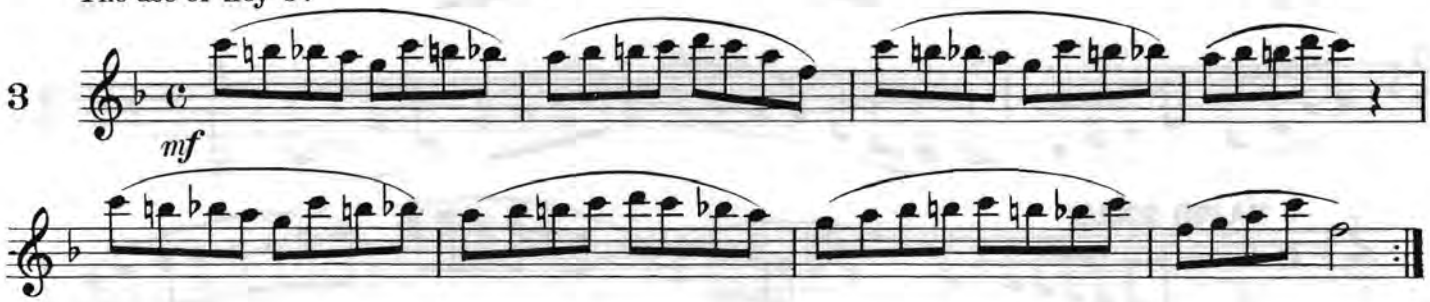
The purpose of this lesson is the same as that of lesson 7 and 12. Accelerate the tempo each time that a study is played.

The use of the E key.

1

Keep right hand down until the last measure.

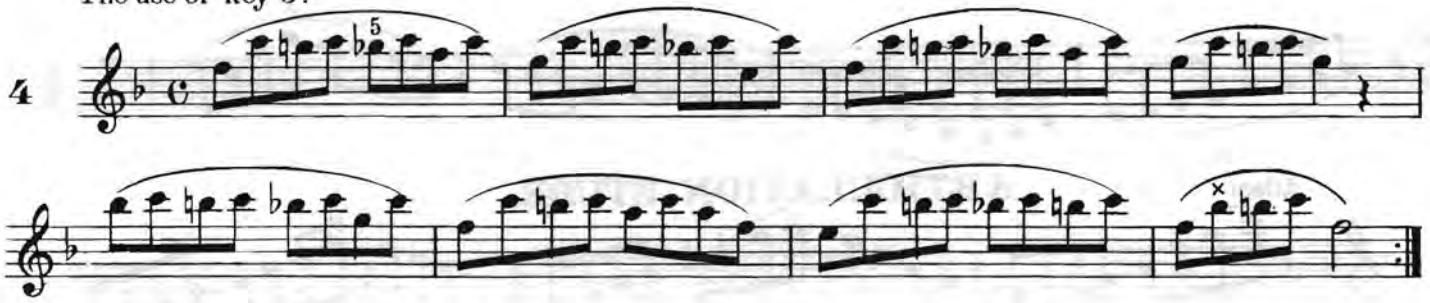
2

The use of key 5.

3



The use of key 5.

4



The use of key F.

5

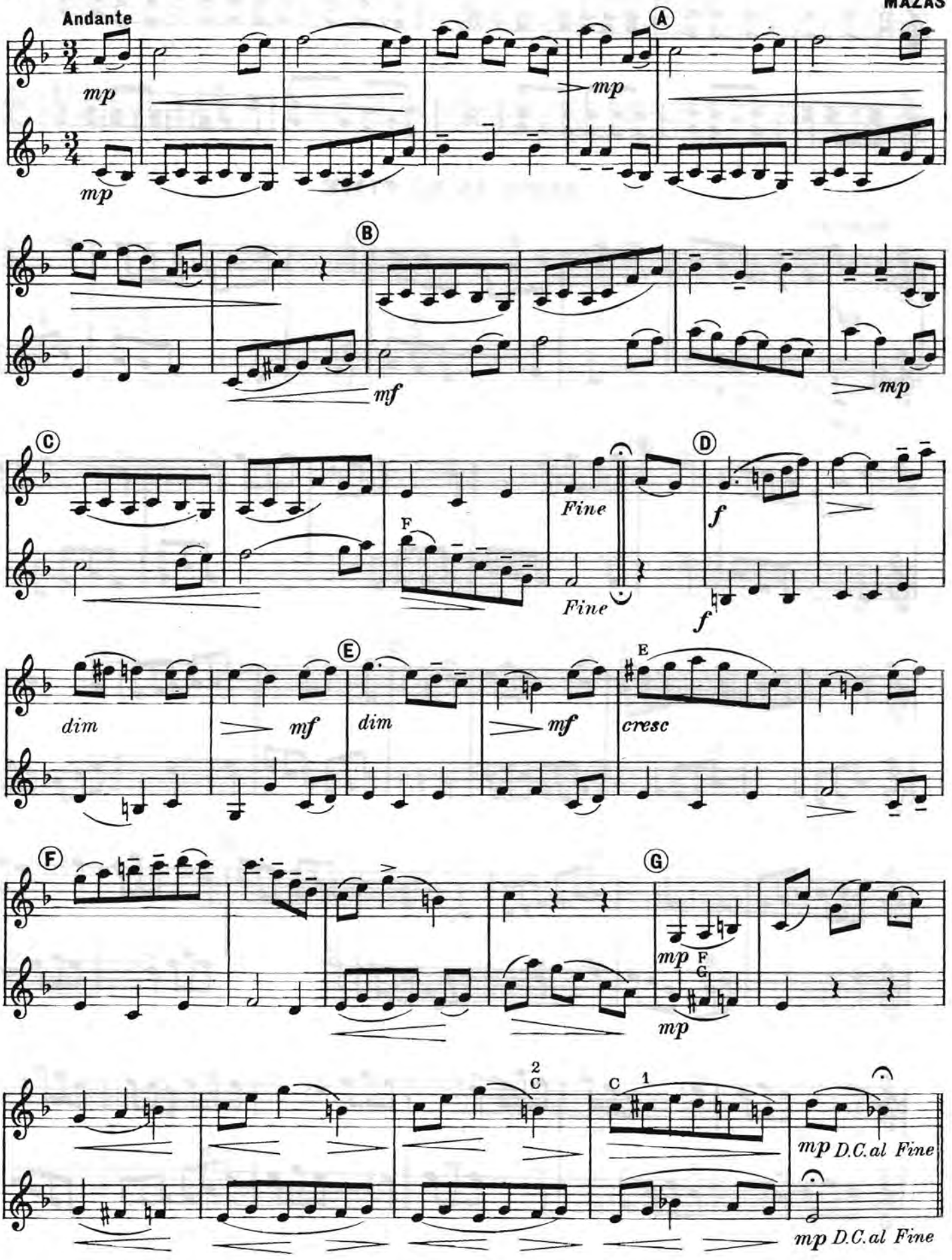
6

Left hand study

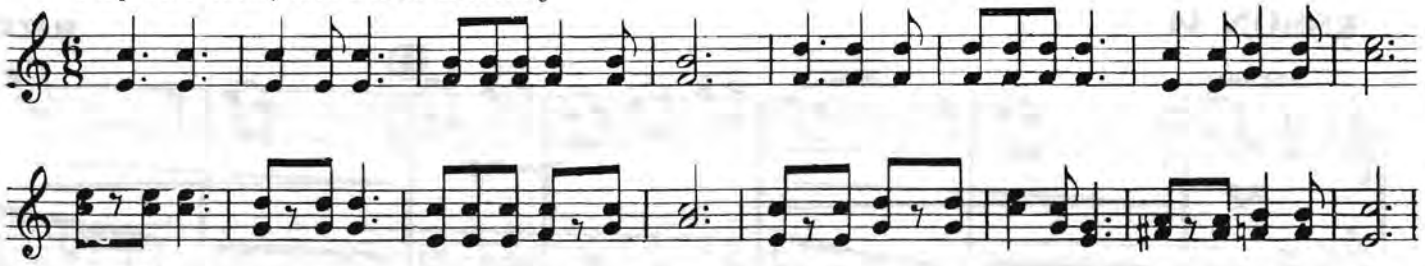
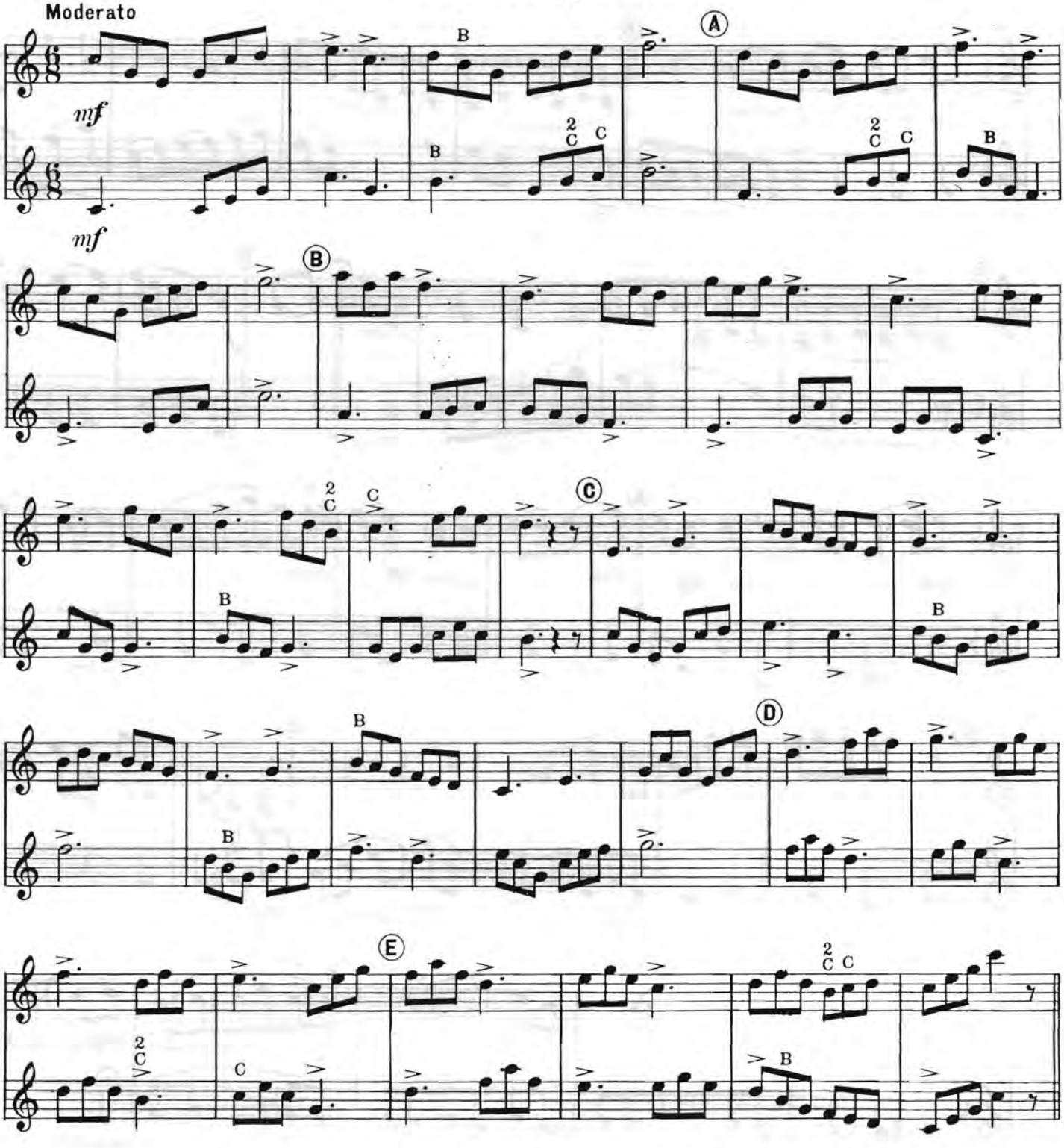
7

Duet

LESSON 14

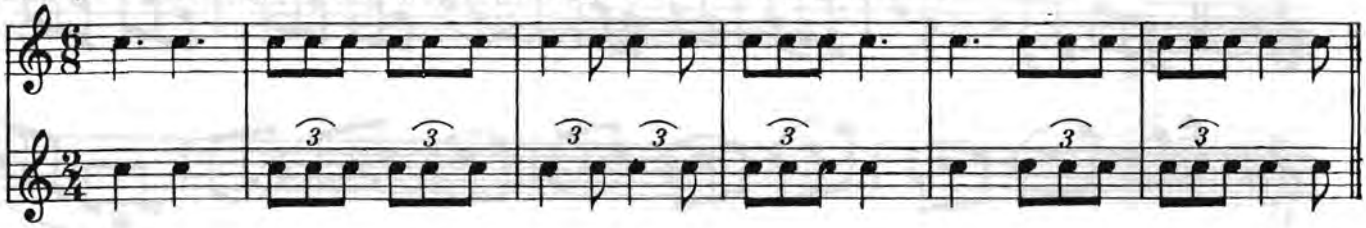
MAZAS

LESSON 15

6/8 Rhythms

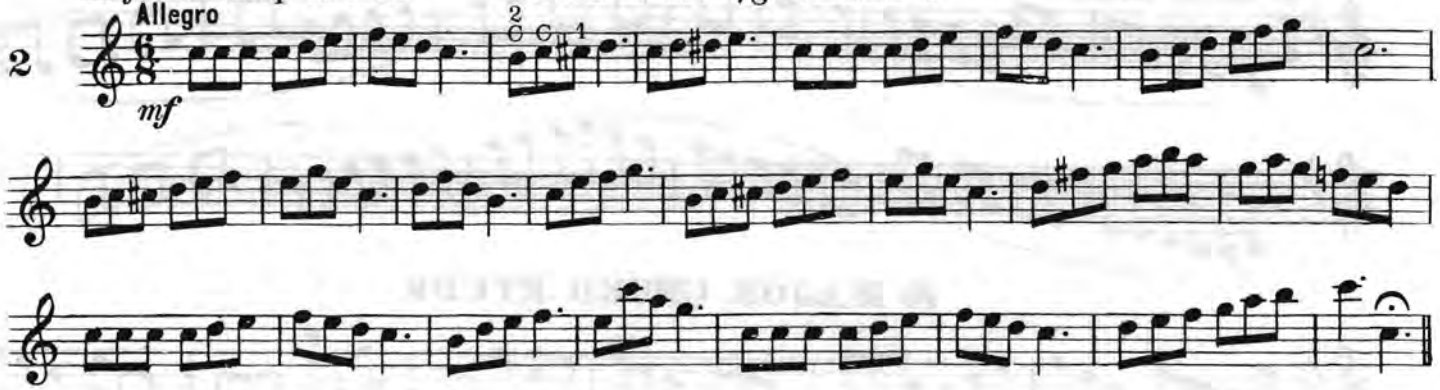
Play as a duet, and count carefully.

DUET IN 6/8 TIME

Triplet Studies

LESSON 16

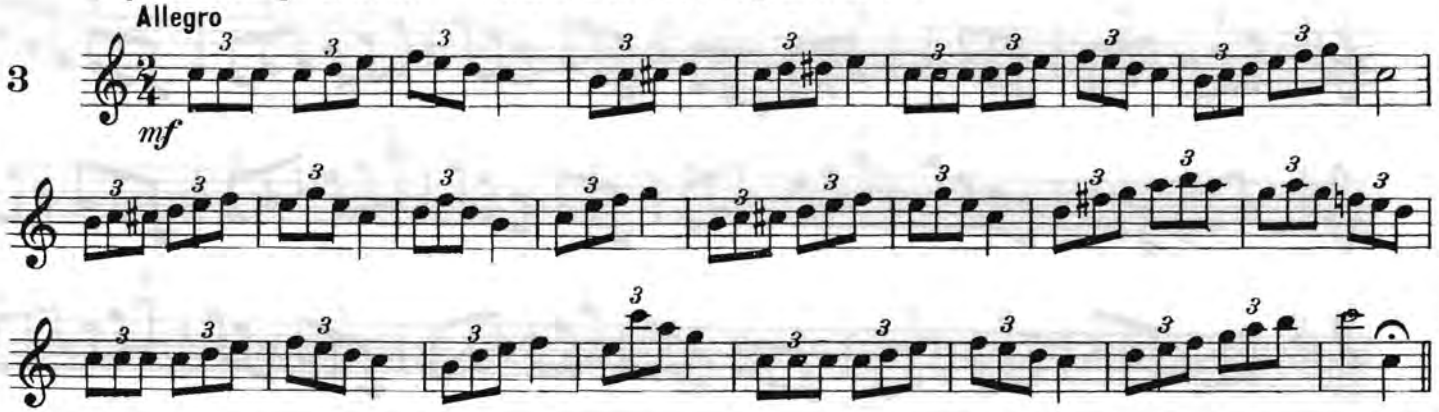
Example: Similarity between $\frac{6}{8}$ and $\frac{2}{4}$ tempo when the triplet is used.

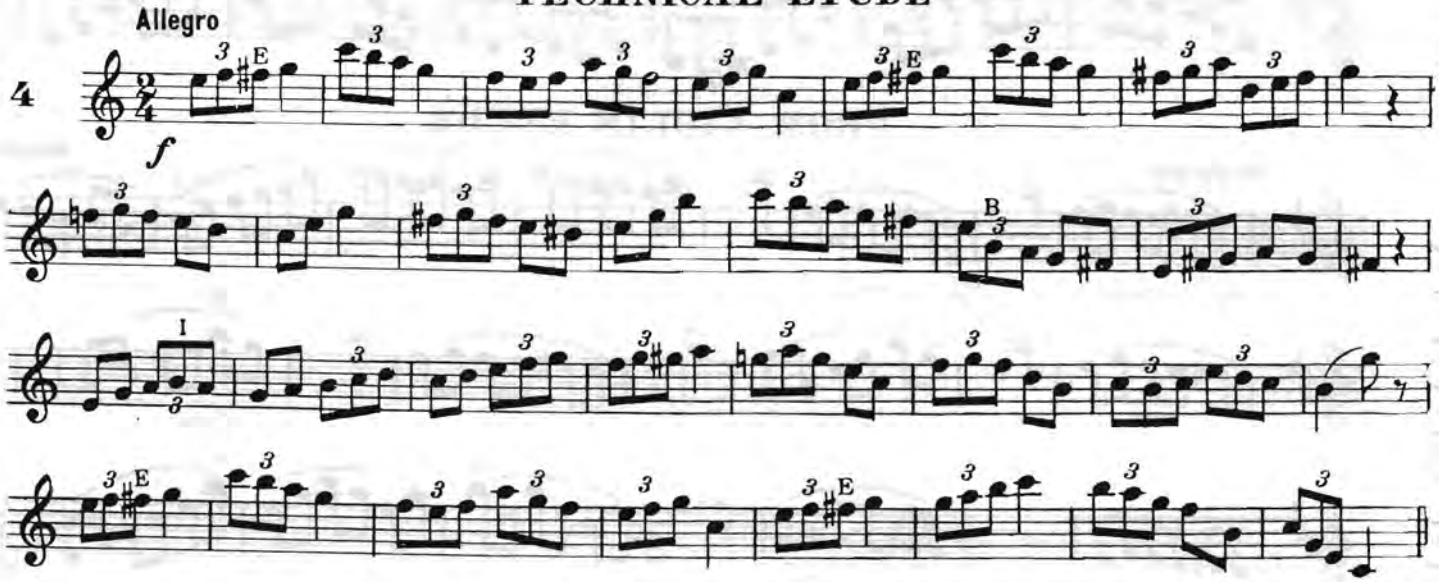
1

Play with sharp staccato.

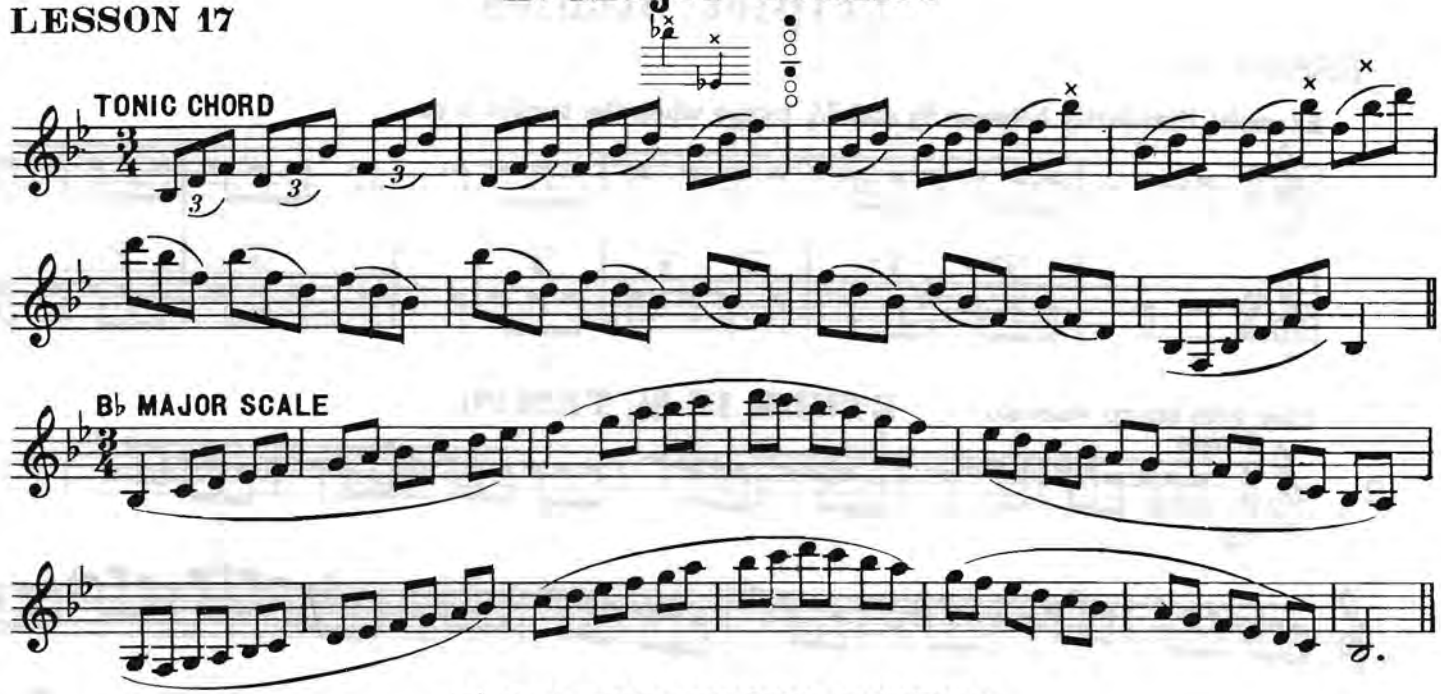
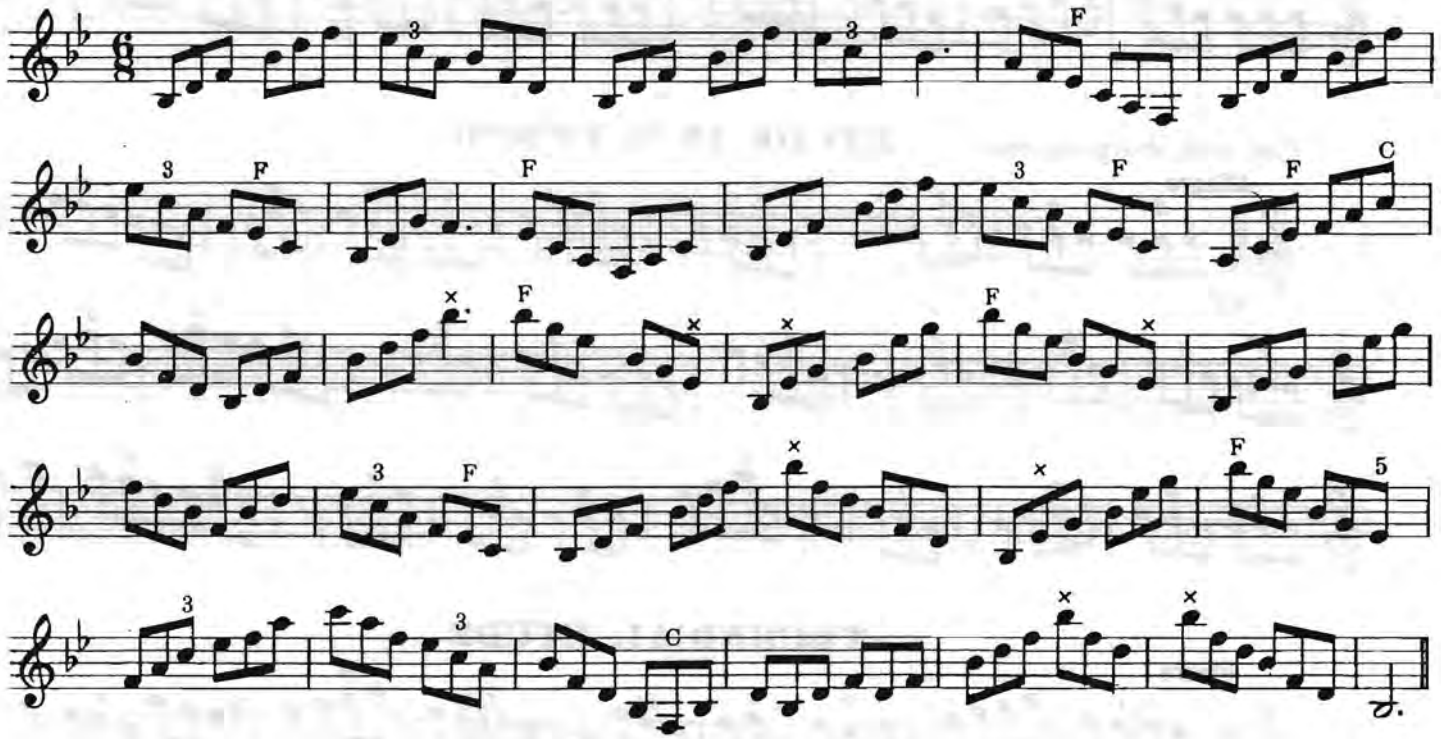
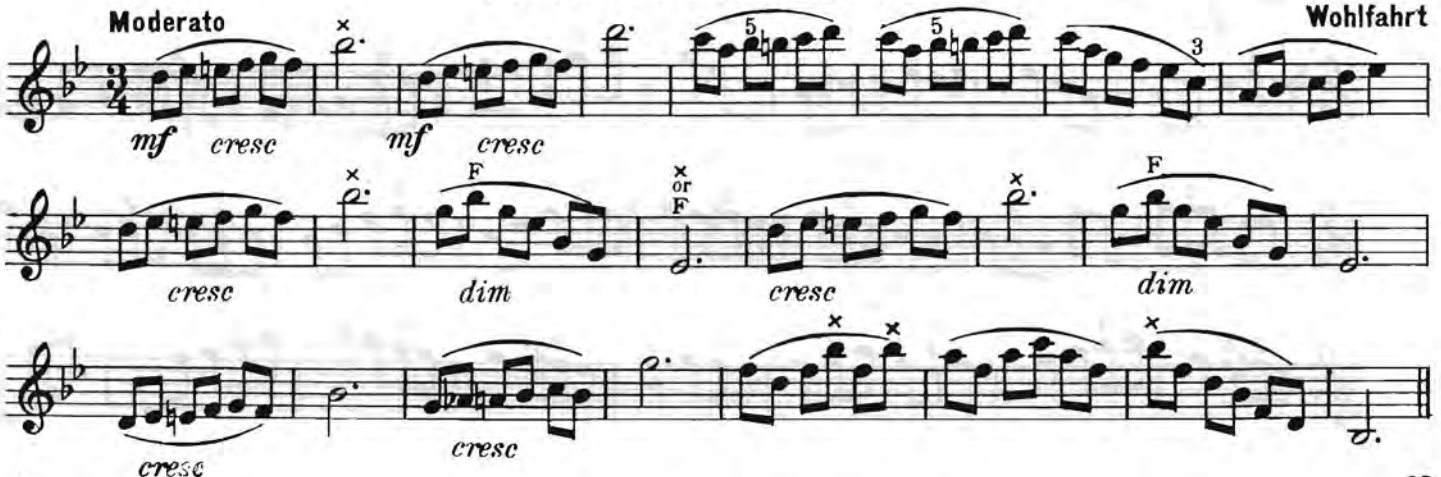
ETUDE IN $\frac{6}{8}$ TEMPO

2 Allegro *mf*

Play with sharp staccato.

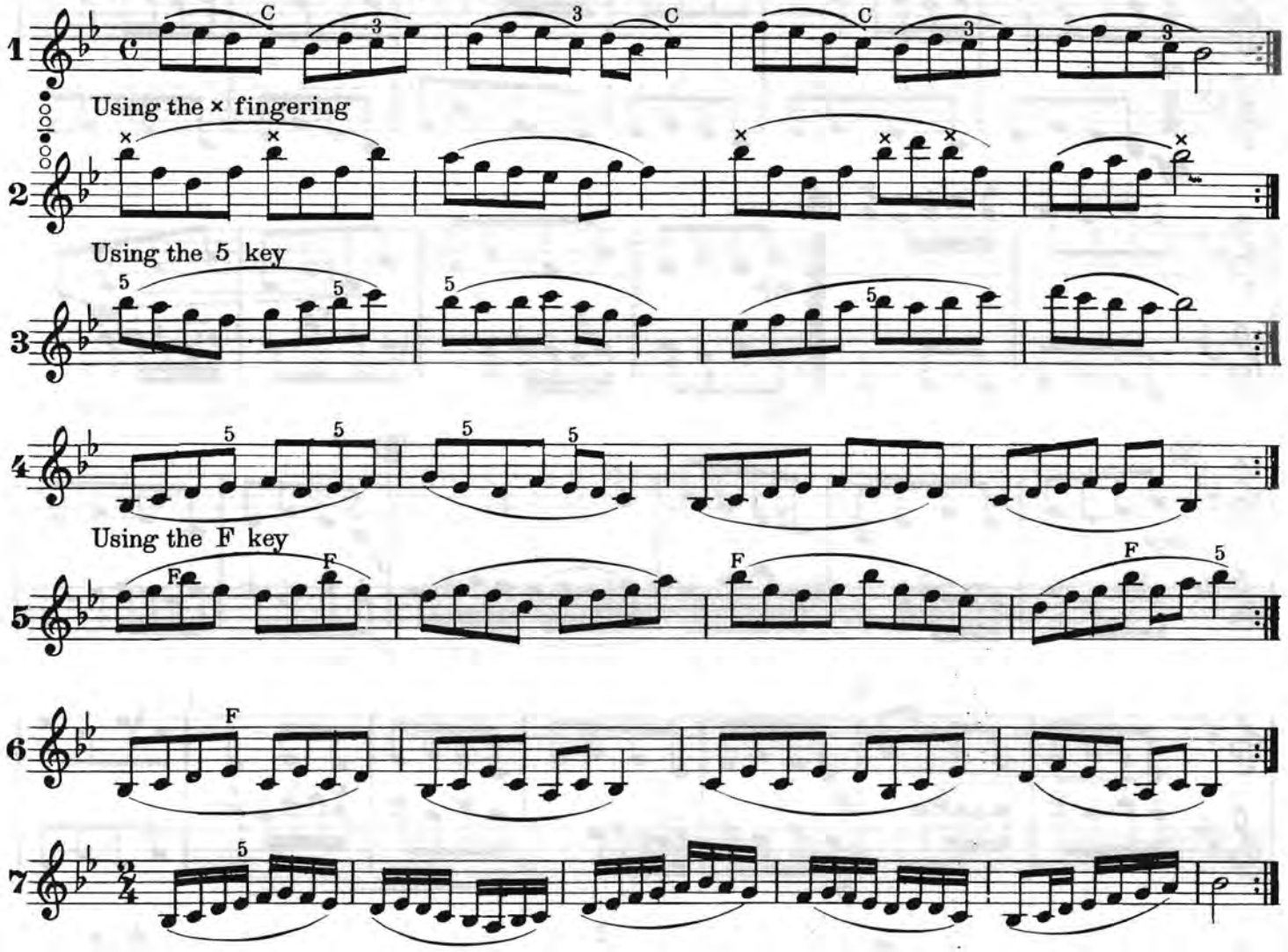
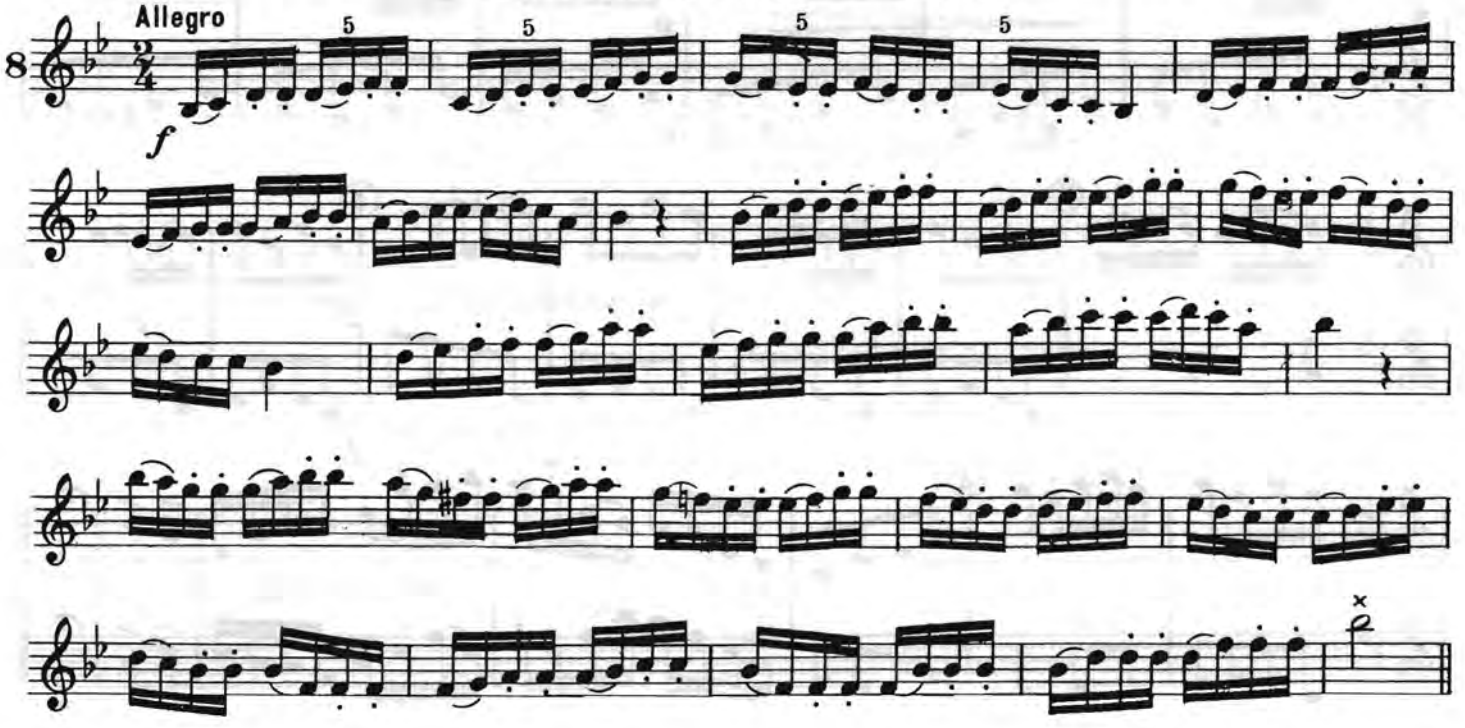
ETUDE IN $\frac{2}{4}$ TEMPO

3 Allegro *mf*

TECHNICAL ETUDE

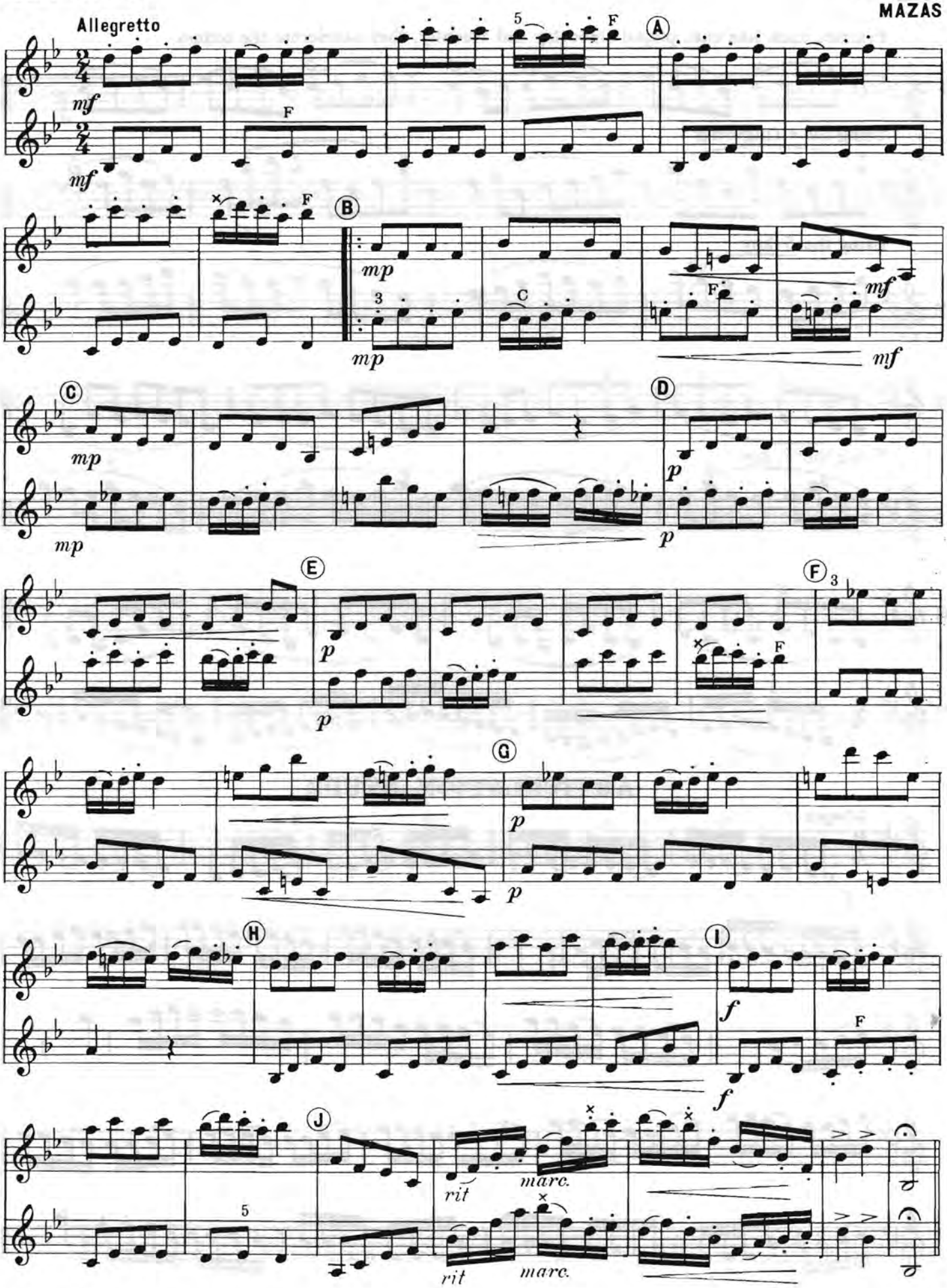
4 Allegro *f*

B♭ Major Studies

LESSON 17

B♭ MAJOR CHORD ETUDE

FROM VIOLIN ETUDE

LESSON 18

Articulation Studies

Practice each line until played smoothly and fluently, then accelerate the tempo.

ARTICULATION ETUDE

LESSON 19

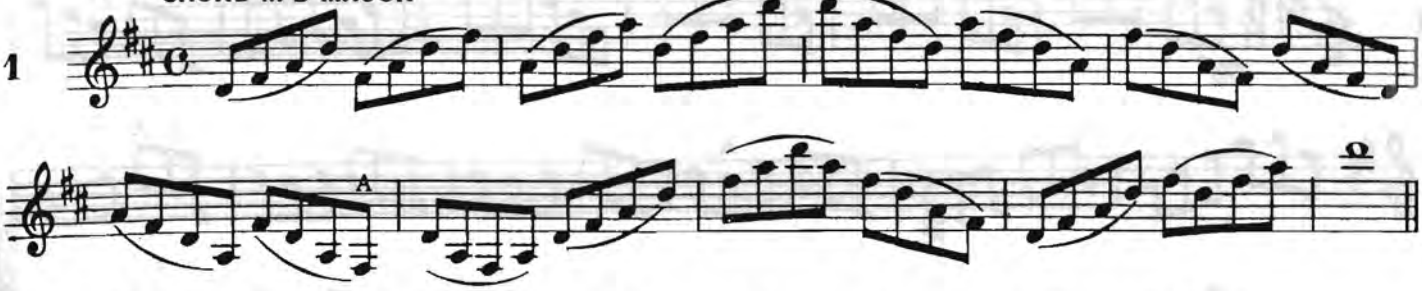
Danse Negre

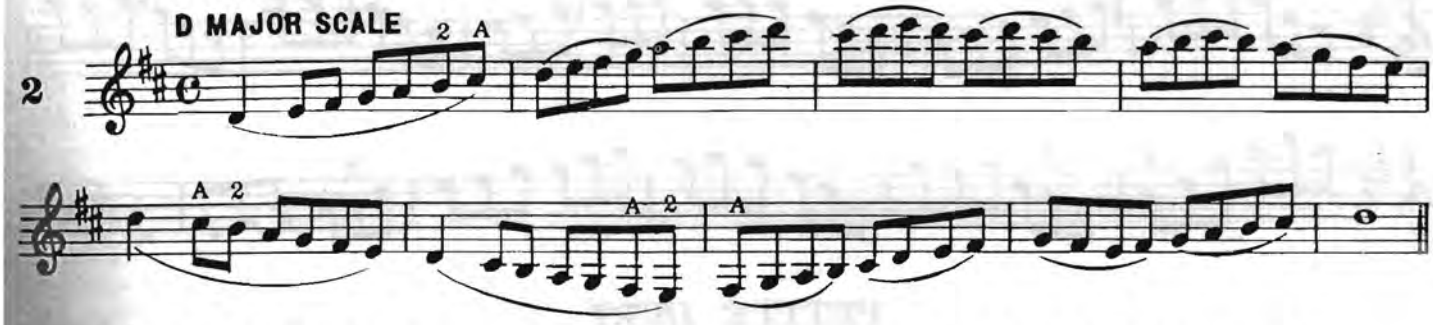
MAZAS

LESSON 20

D Major Studies

Observe all fingerings as indicated.

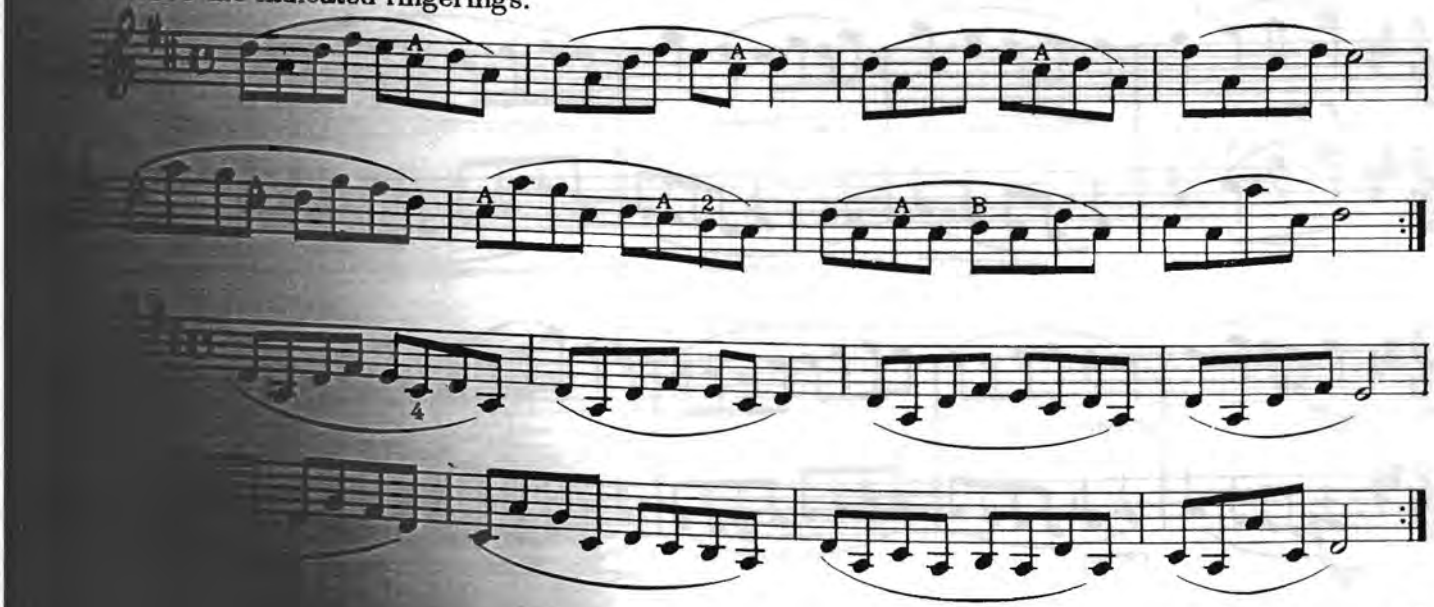
CHORD in D MAJOR

1

D MAJOR SCALE

2

DAILY STUDIES FOR THE DEVELOPMENT OF TECHNIC

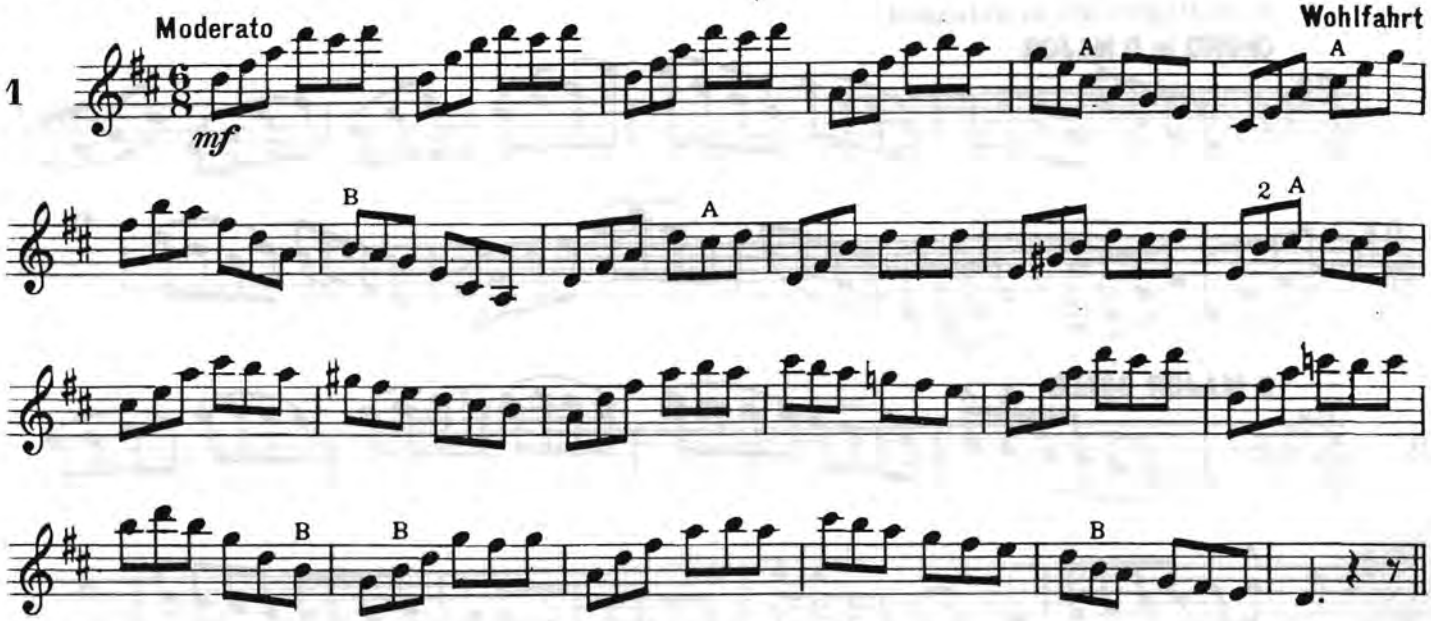
3

4

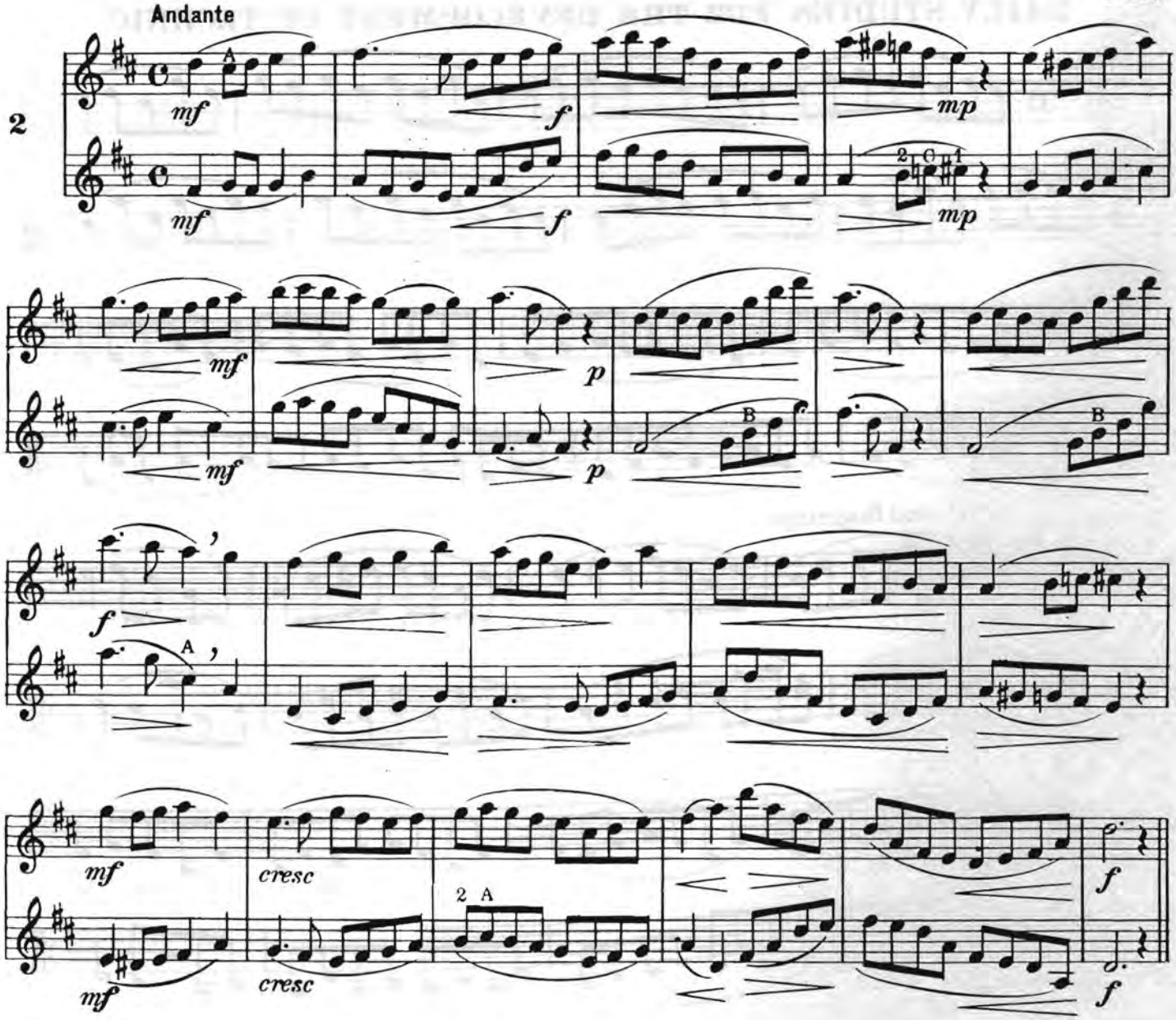
Observe the indicated fingerings.

LESSON 21

Etude in D Major

Moderato

Wohlfahrt

PETITE DUET

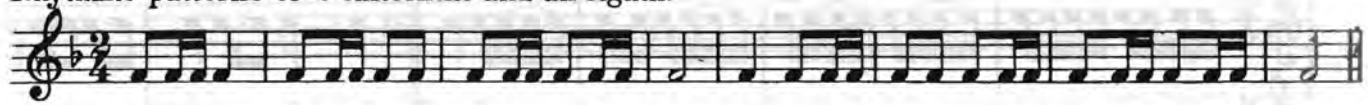
J. E. S.

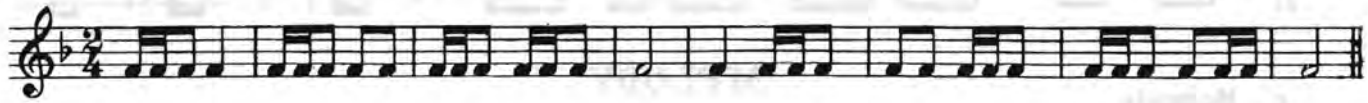
Andante

Articulation Development

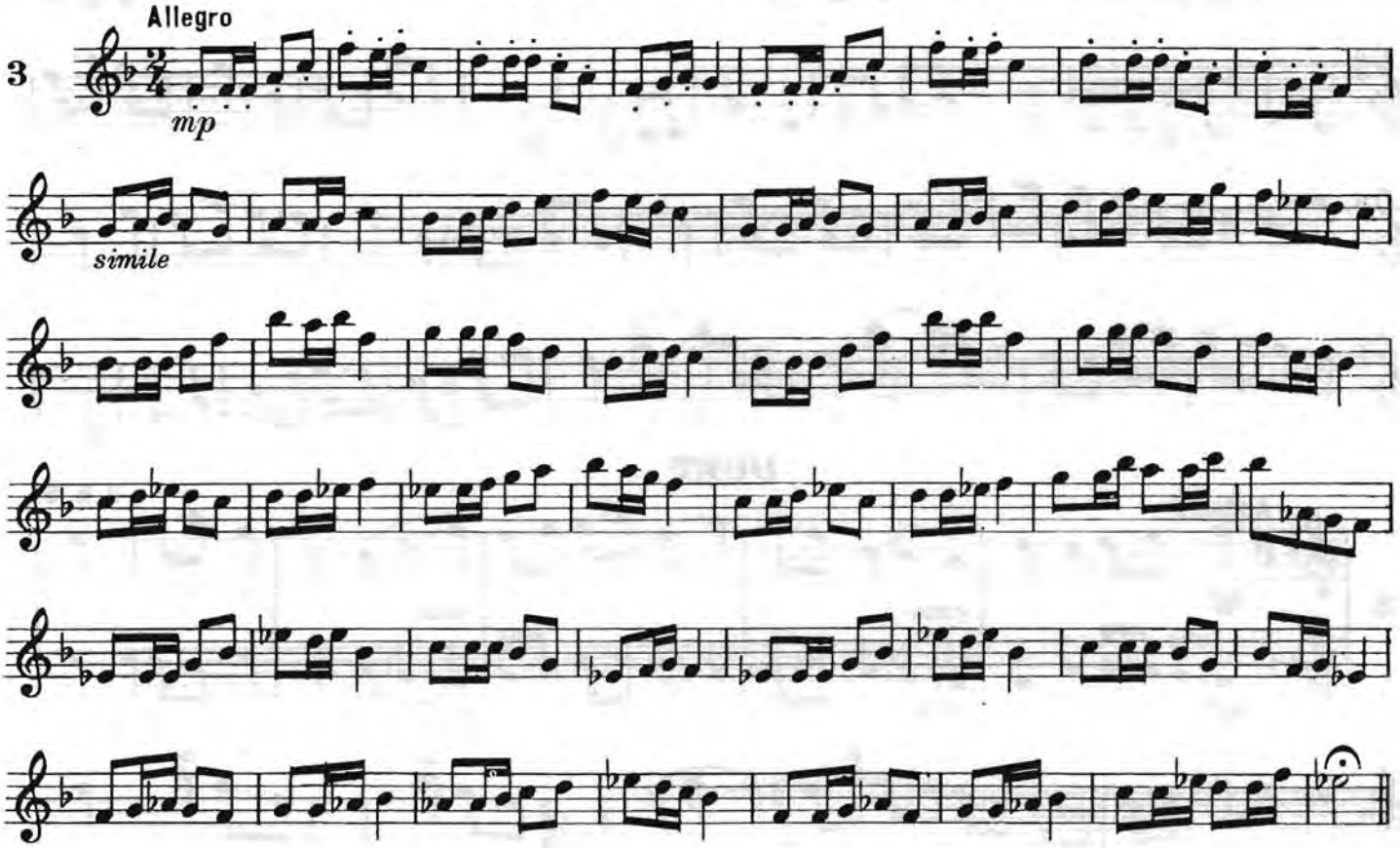
LESSON 22

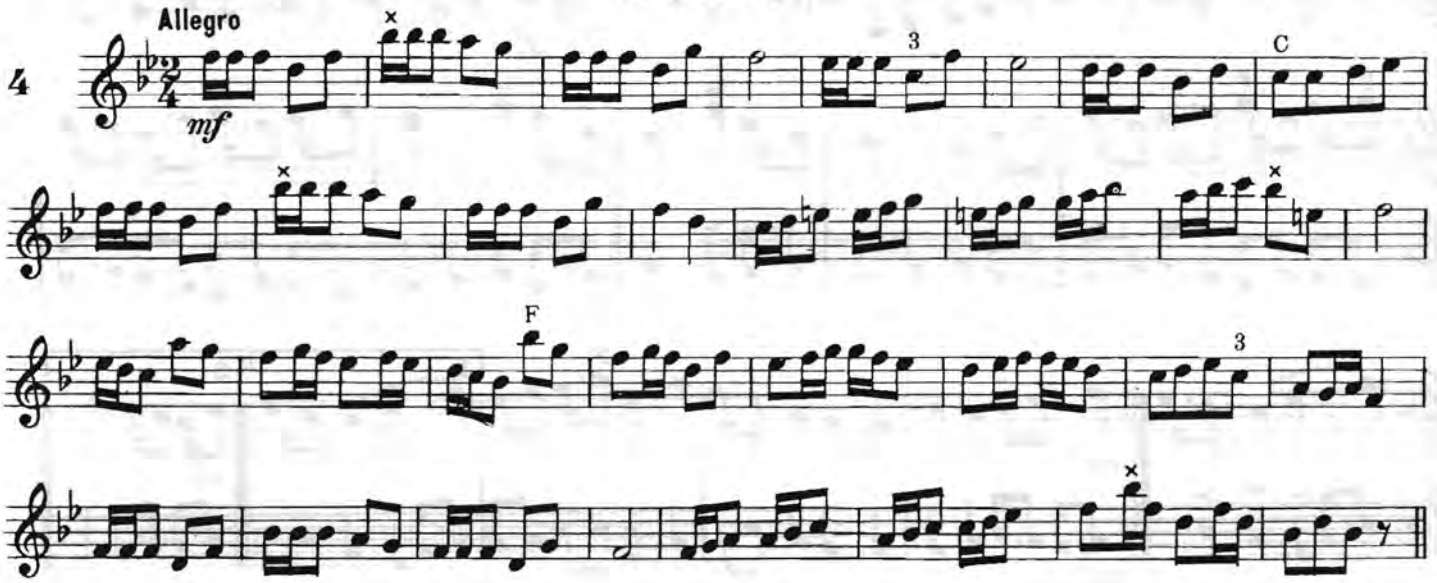
Rhythmic patterns of 2 sixteenths and an eighth.

1

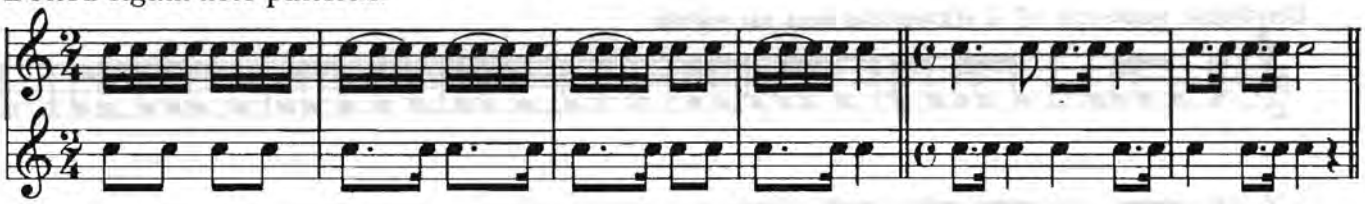


2

MODULATING ETUDE

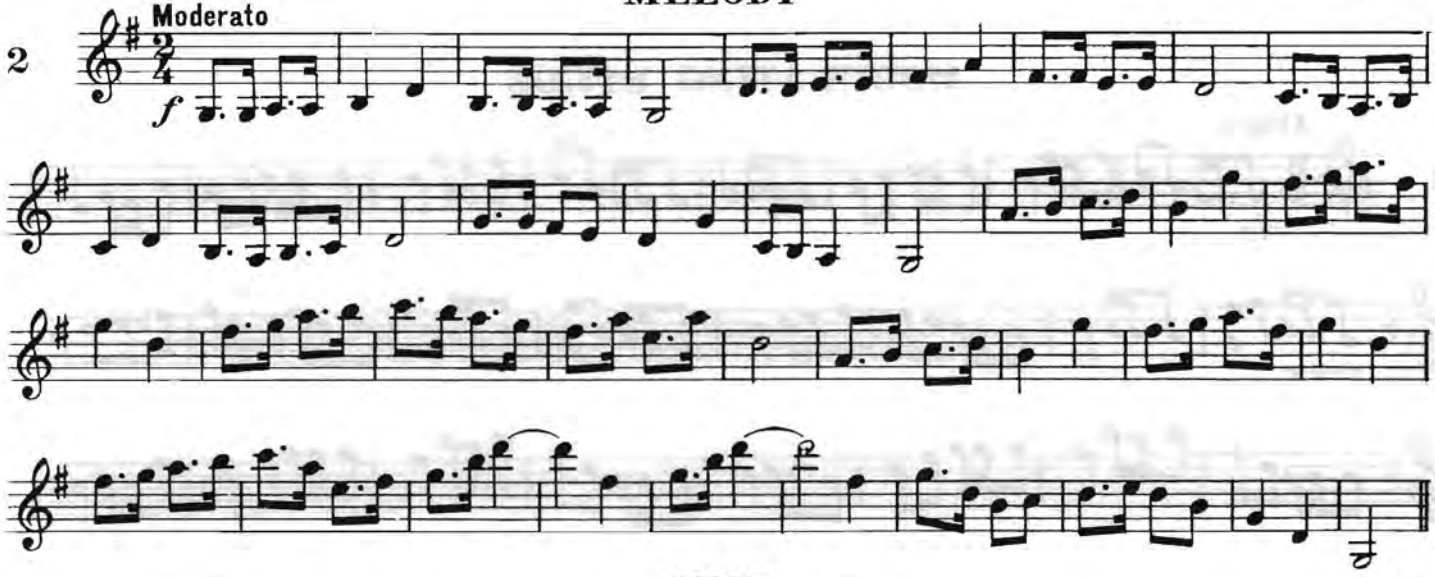
3 Allegro *mp*

POLKA

4 Allegro *mf*

LESSON 23 Dotted Eighth Note Studies

Dotted eighth note patterns.

1

MELODY

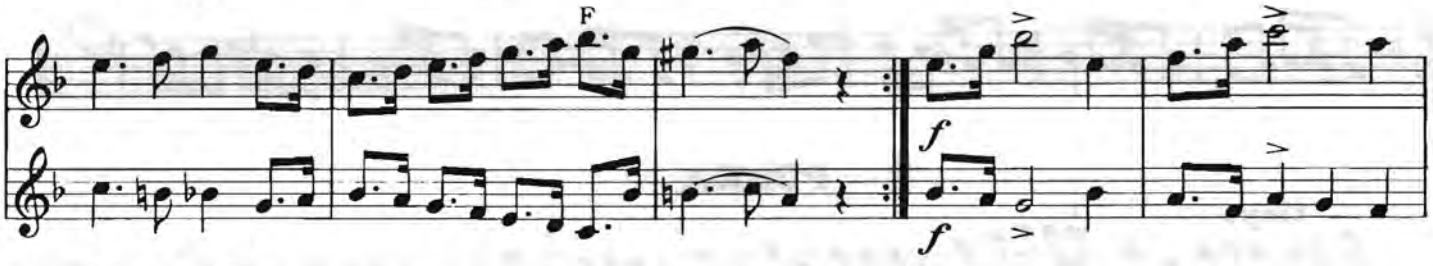
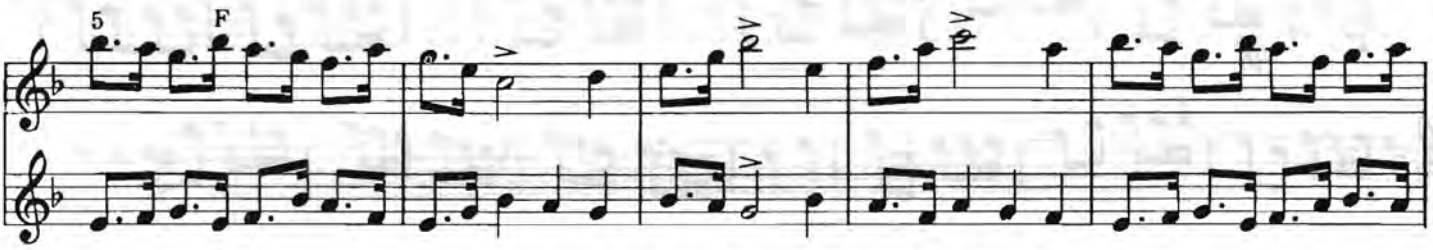
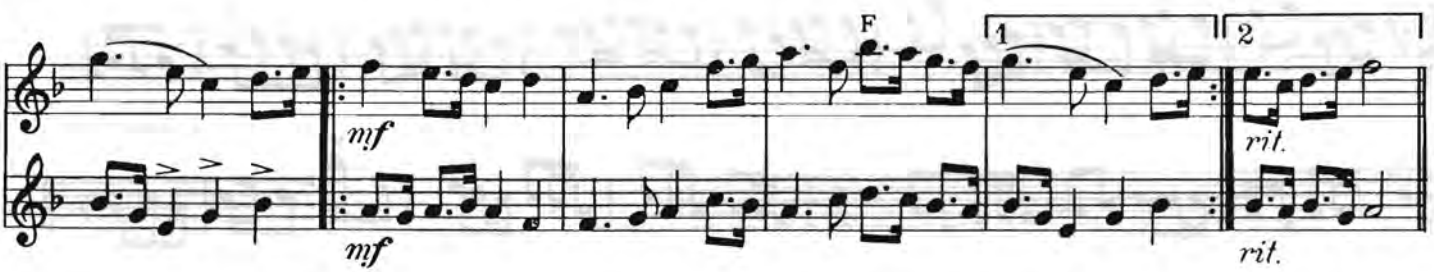
2 Moderato

f

DUET

J. E. S.

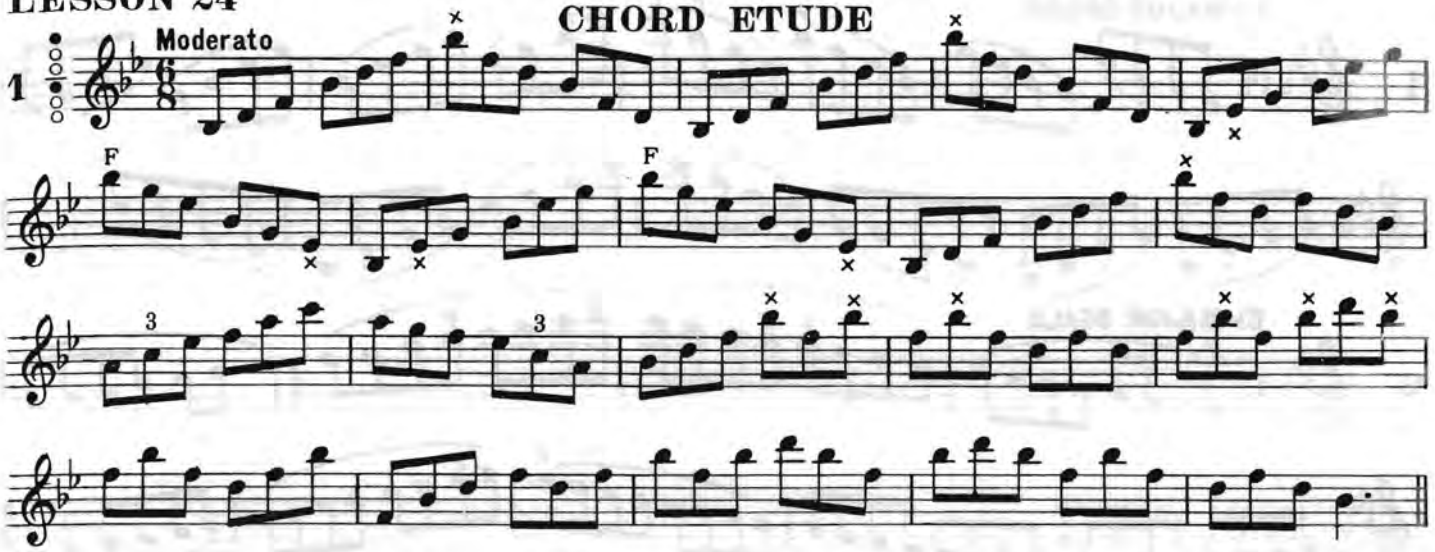
3 Andante

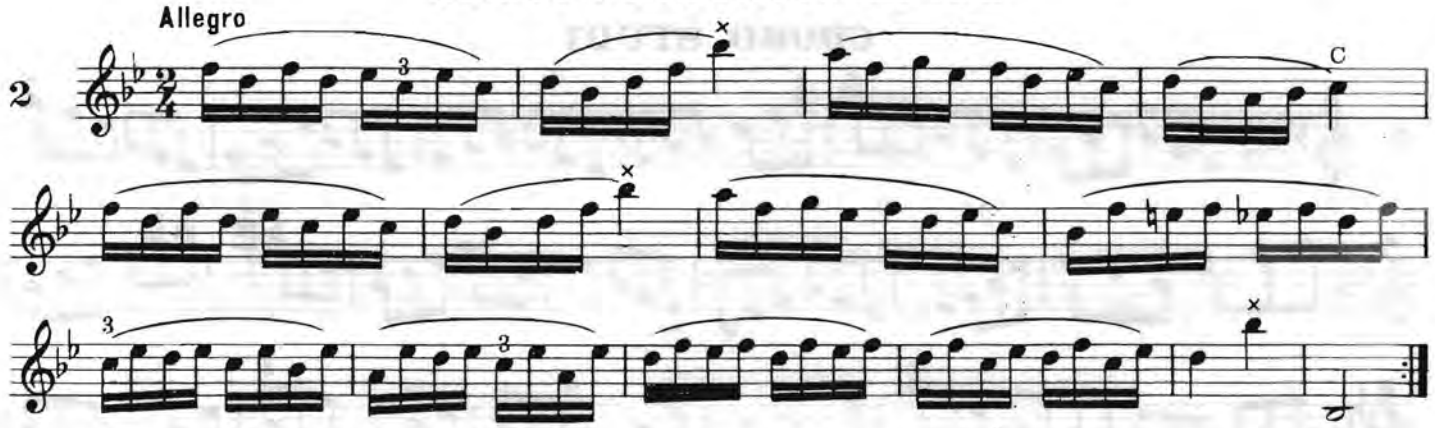
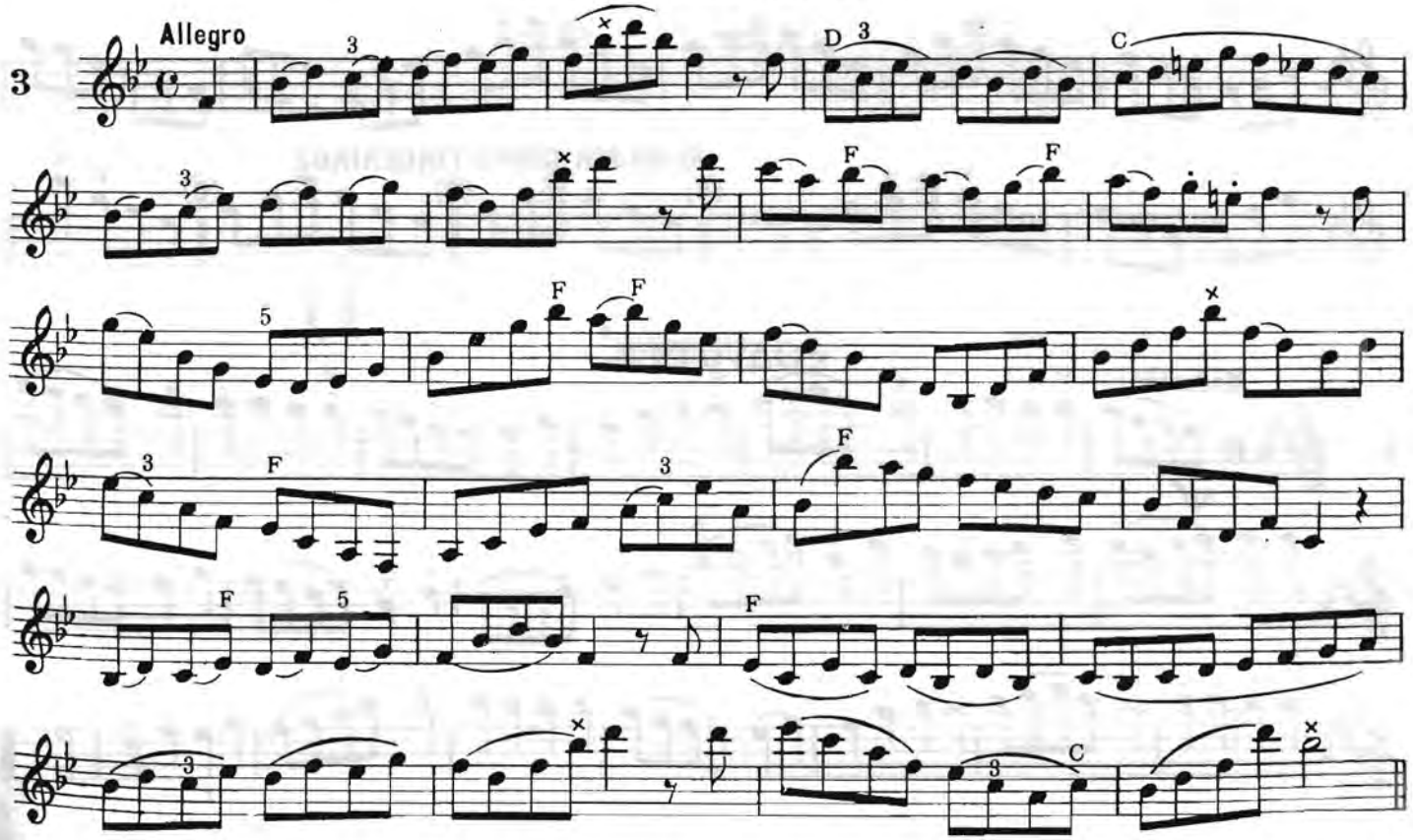
mf *cresc* *dim.*

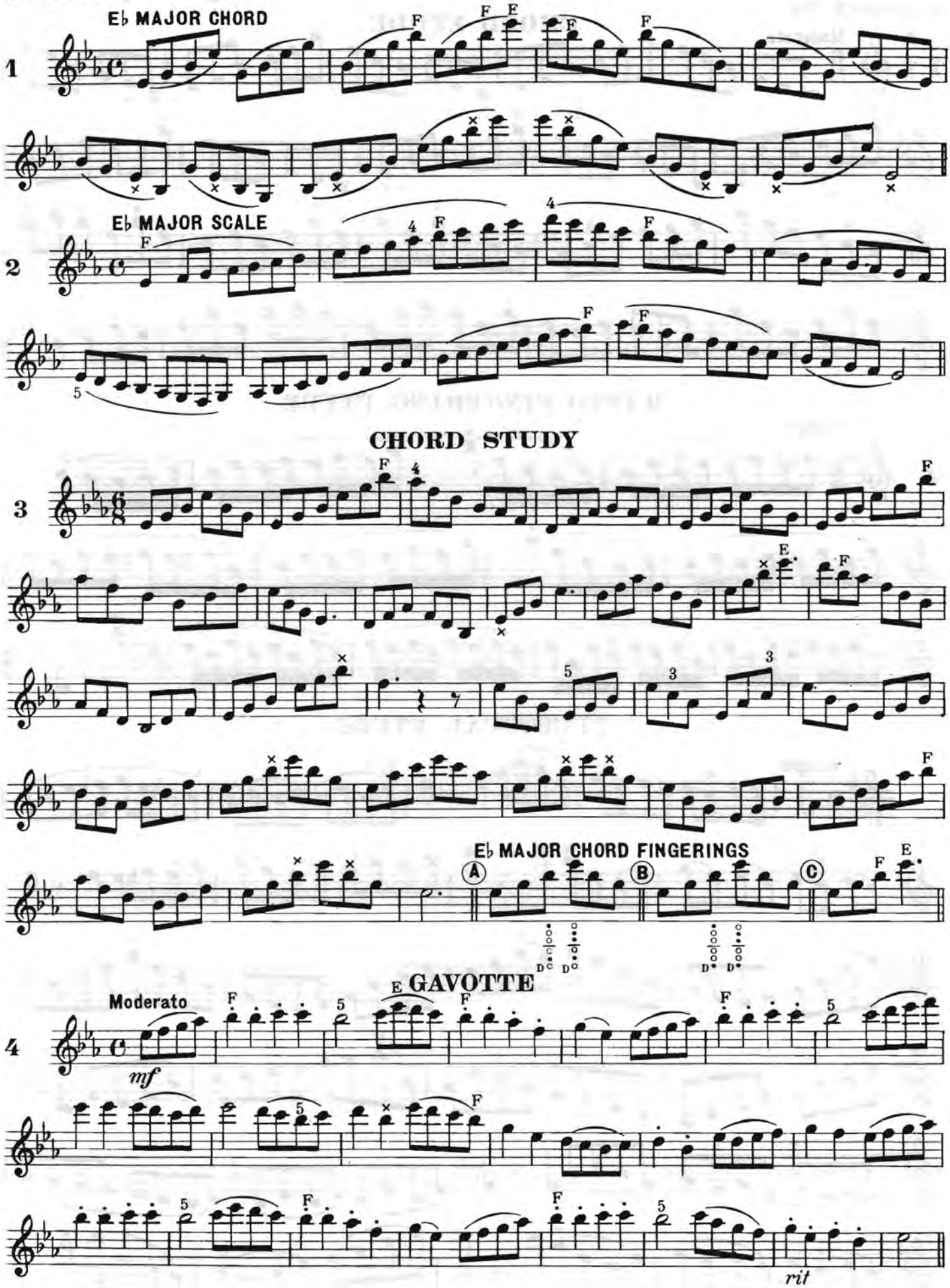
mf *cresc* *dim.*

Etudes On the Use of E♭ and B♭ Fingerings

LESSON 24

CHORD ETUDE

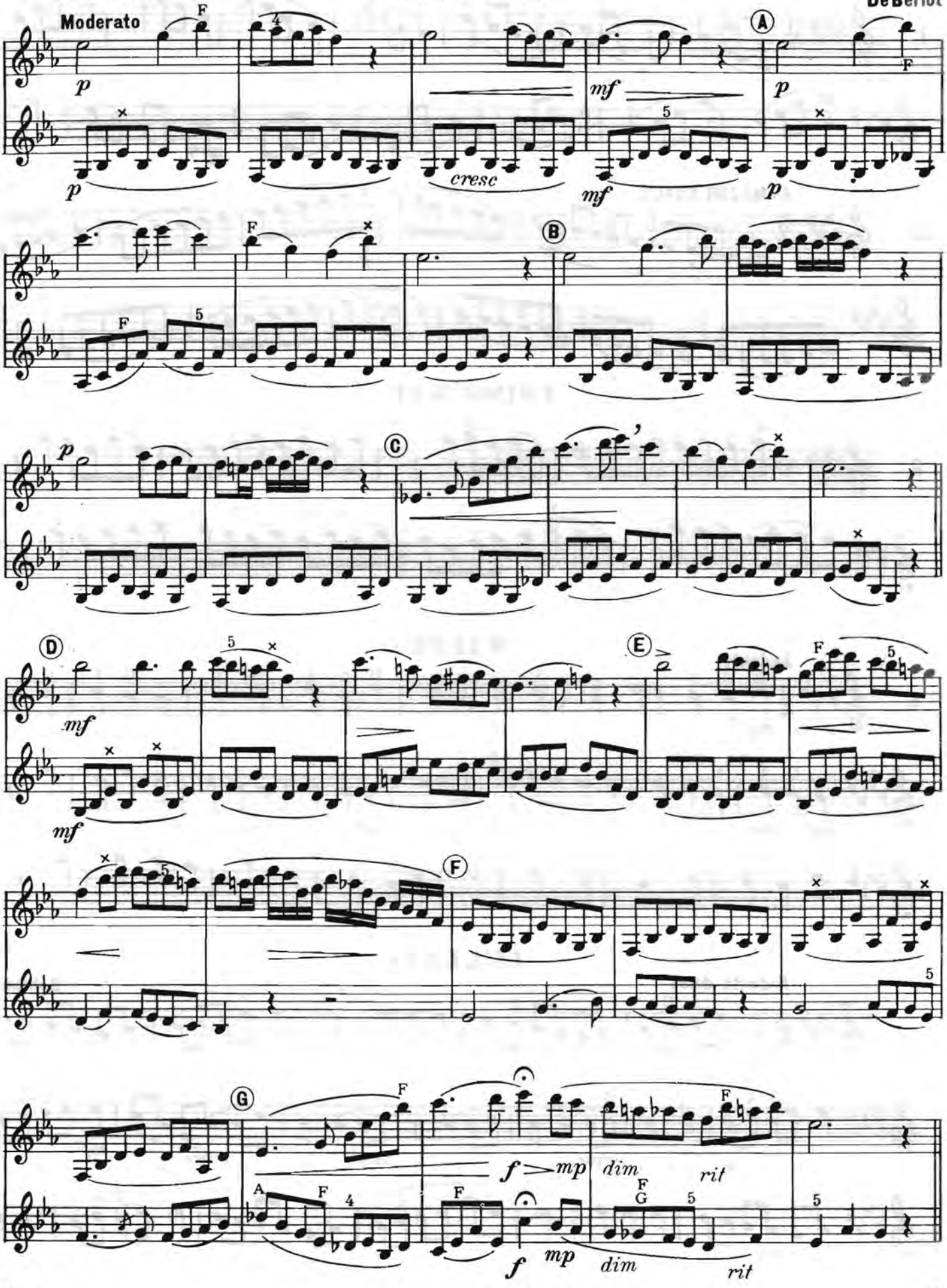


RAPID FINGERING ETUDE

TECHNICAL ETUDE

Studies in E♭ Major

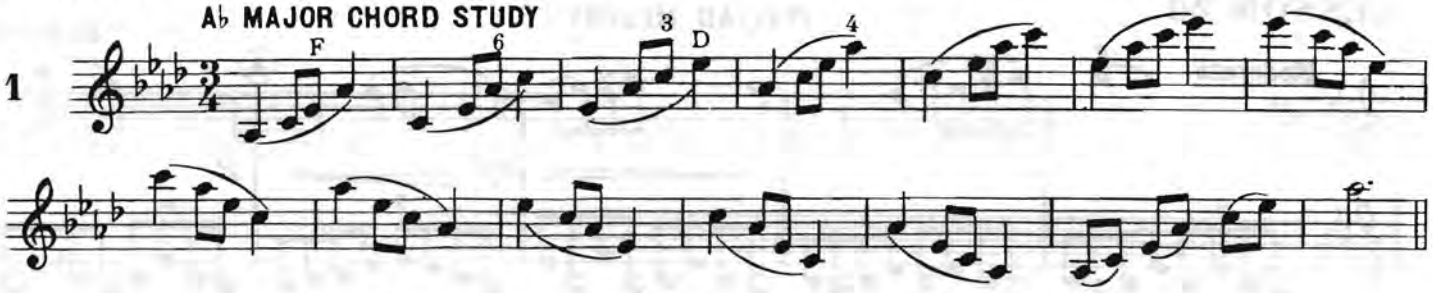
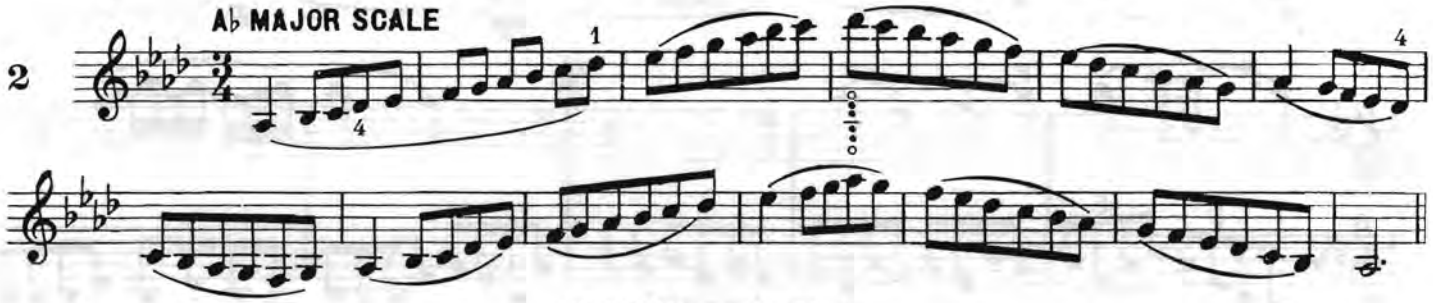
LESSON 25

La Verginella

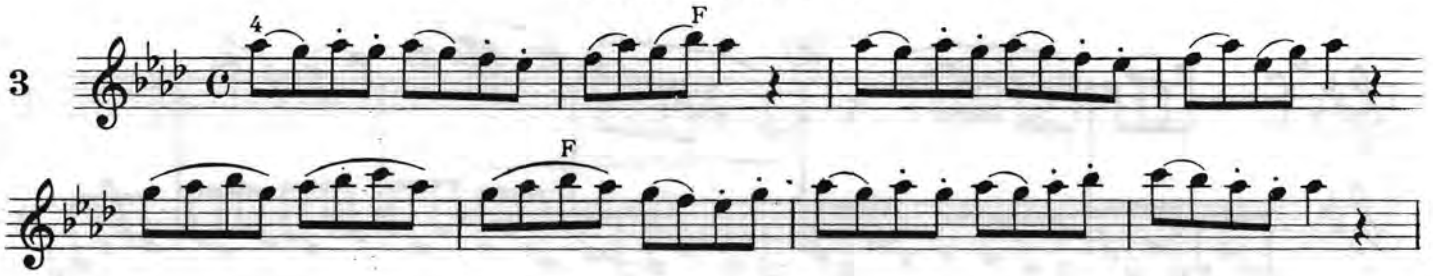
LESSON 26

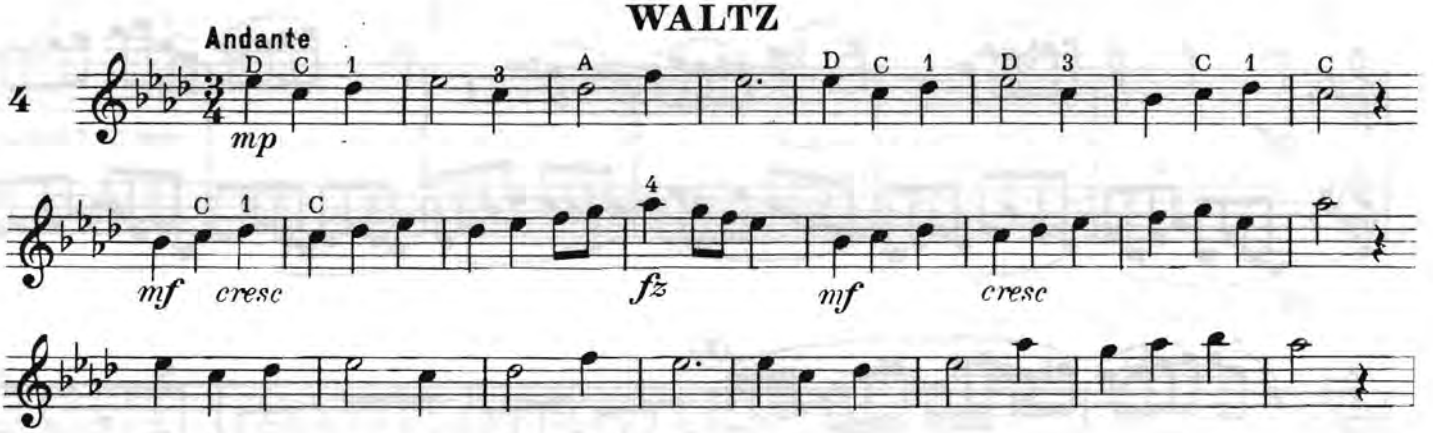
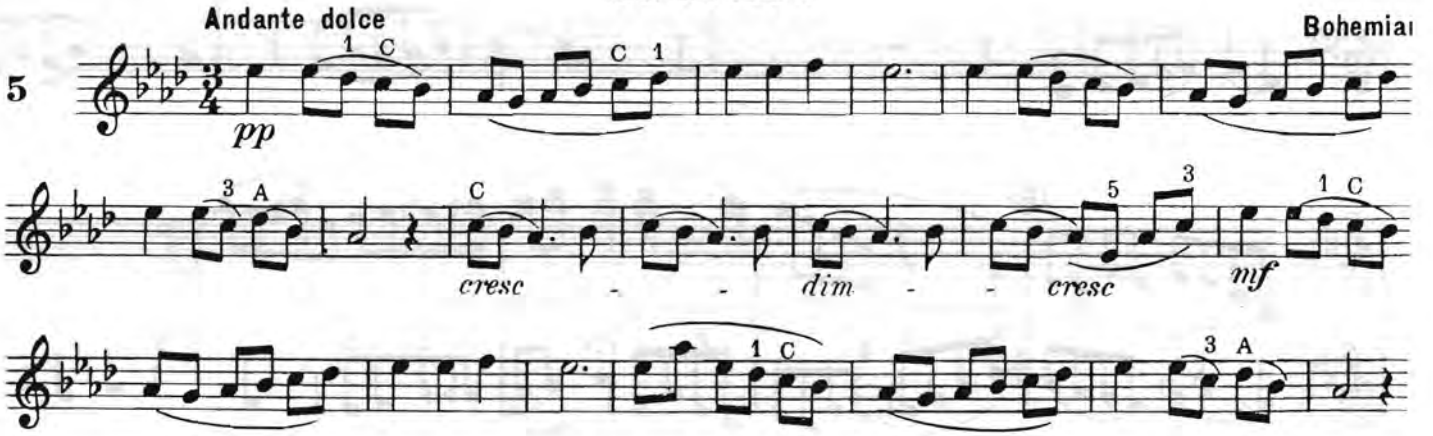
ITALIAN MELODY

De Beriot

LESSON 27

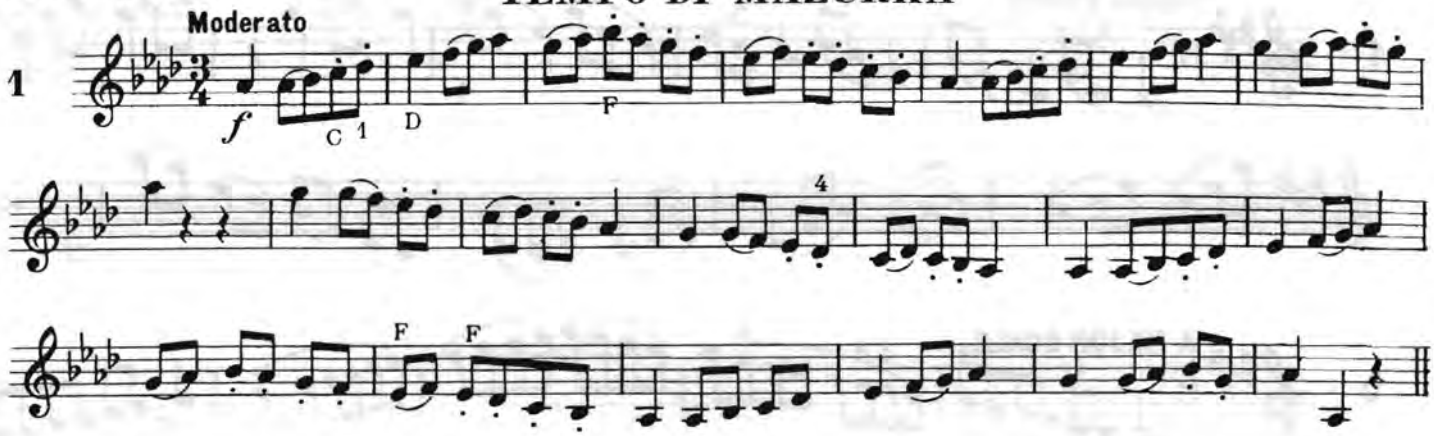
A♭ Major Studies

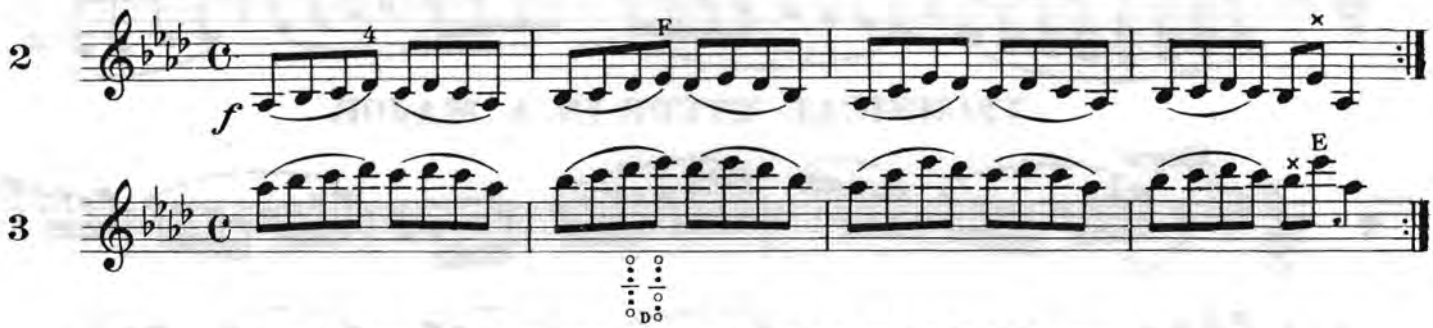
A♭ MAJOR CHORD STUDY

A♭ MAJOR SCALE

USING KEY 4

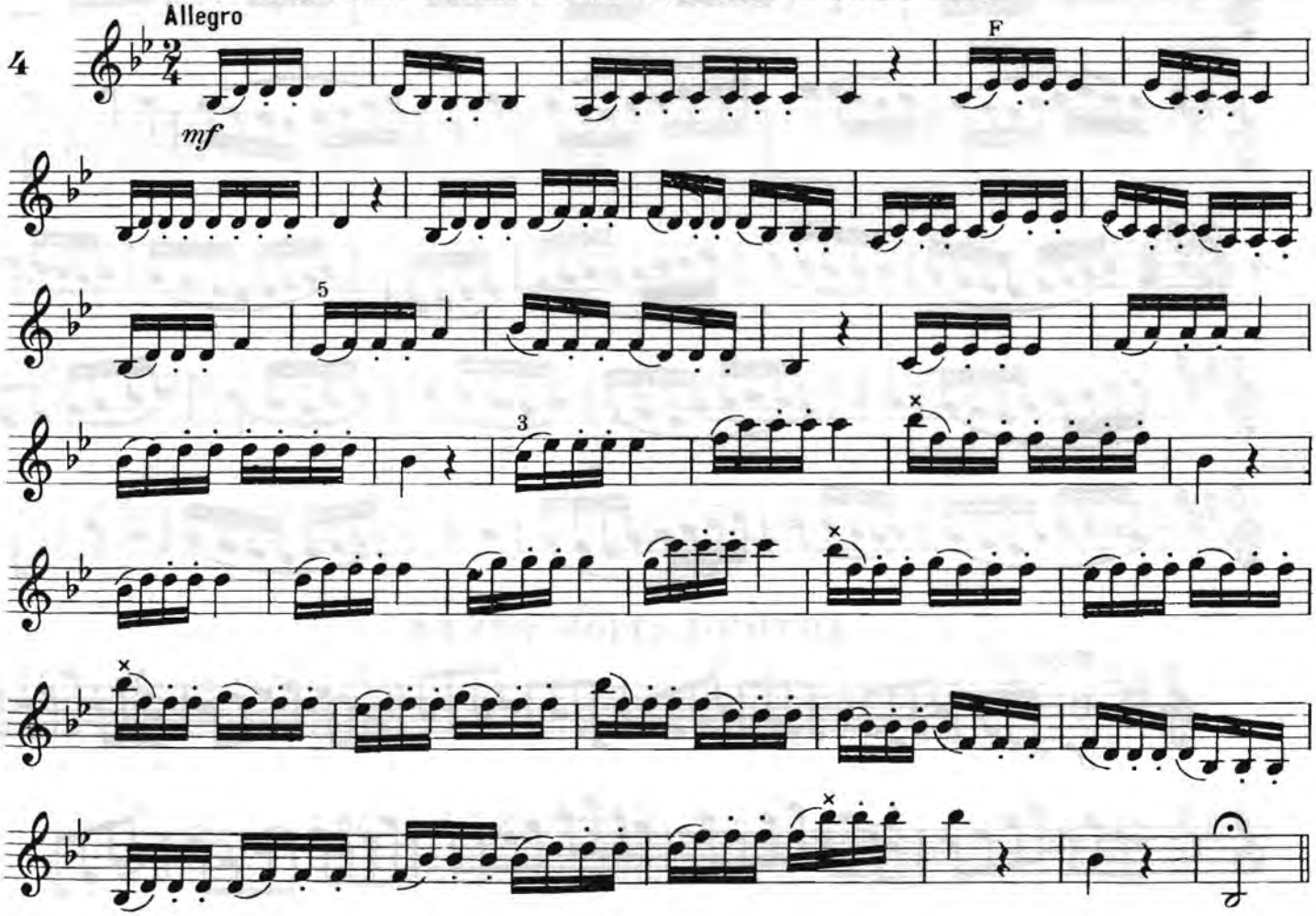


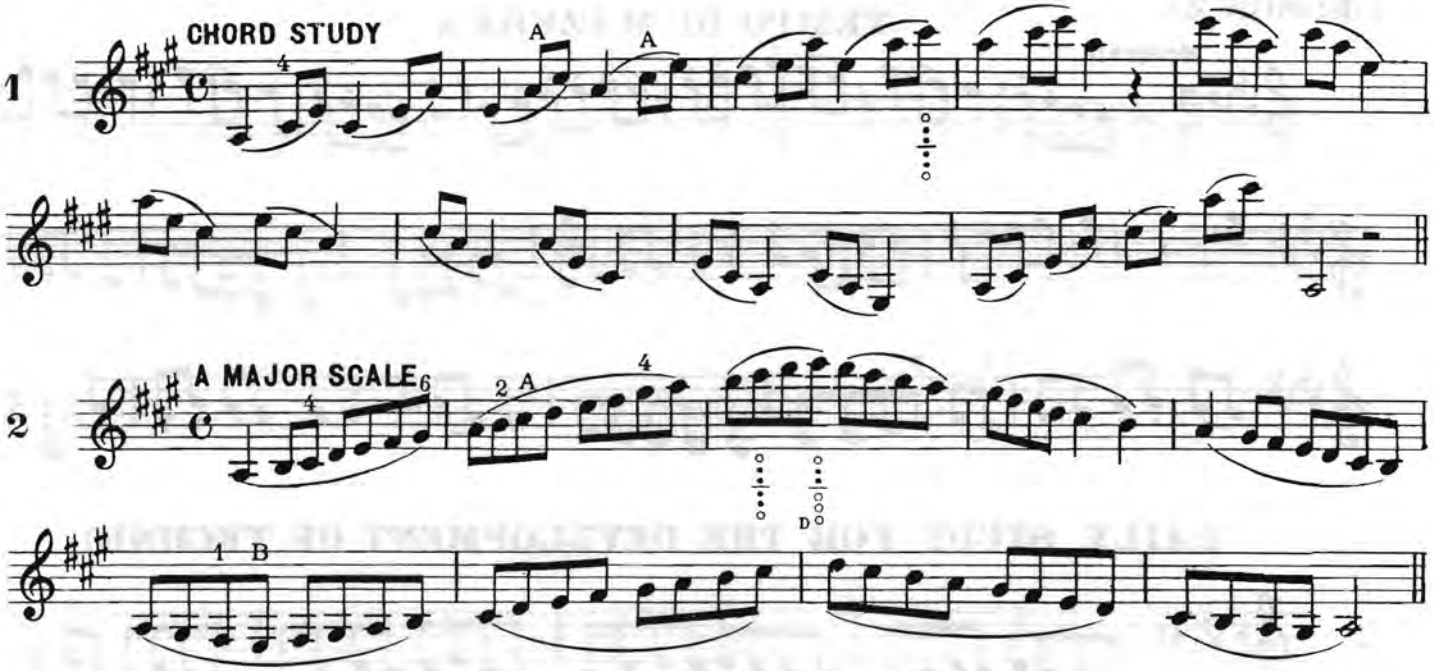
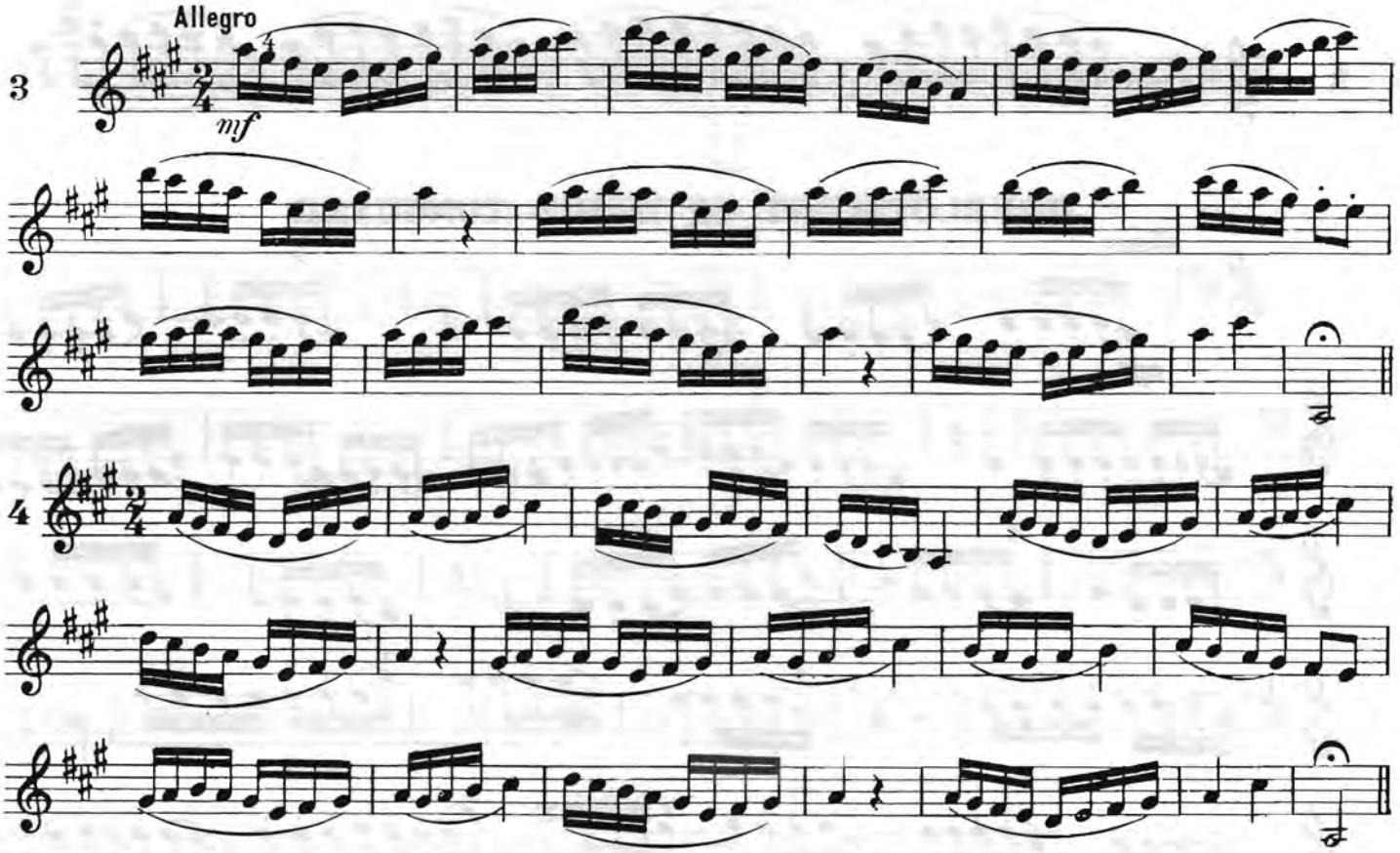
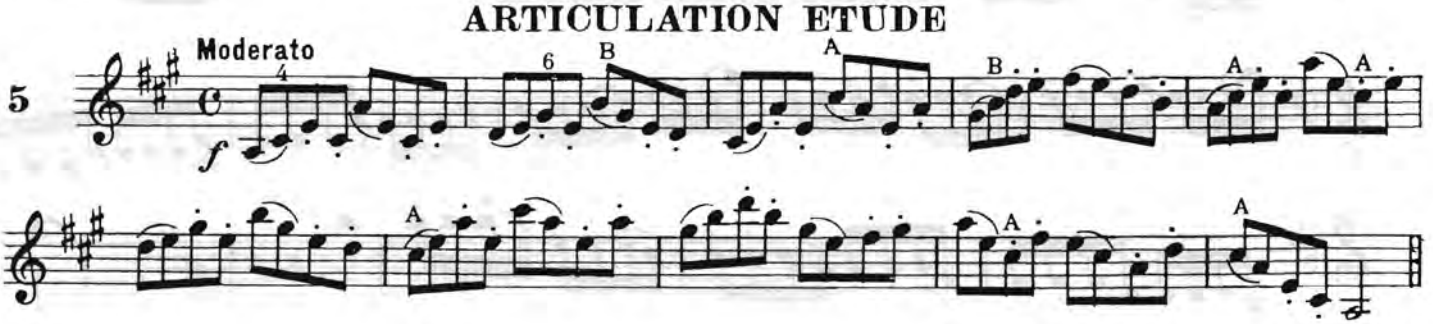
WALTZ

LULLABY

Articulation Studies

LESSON 28

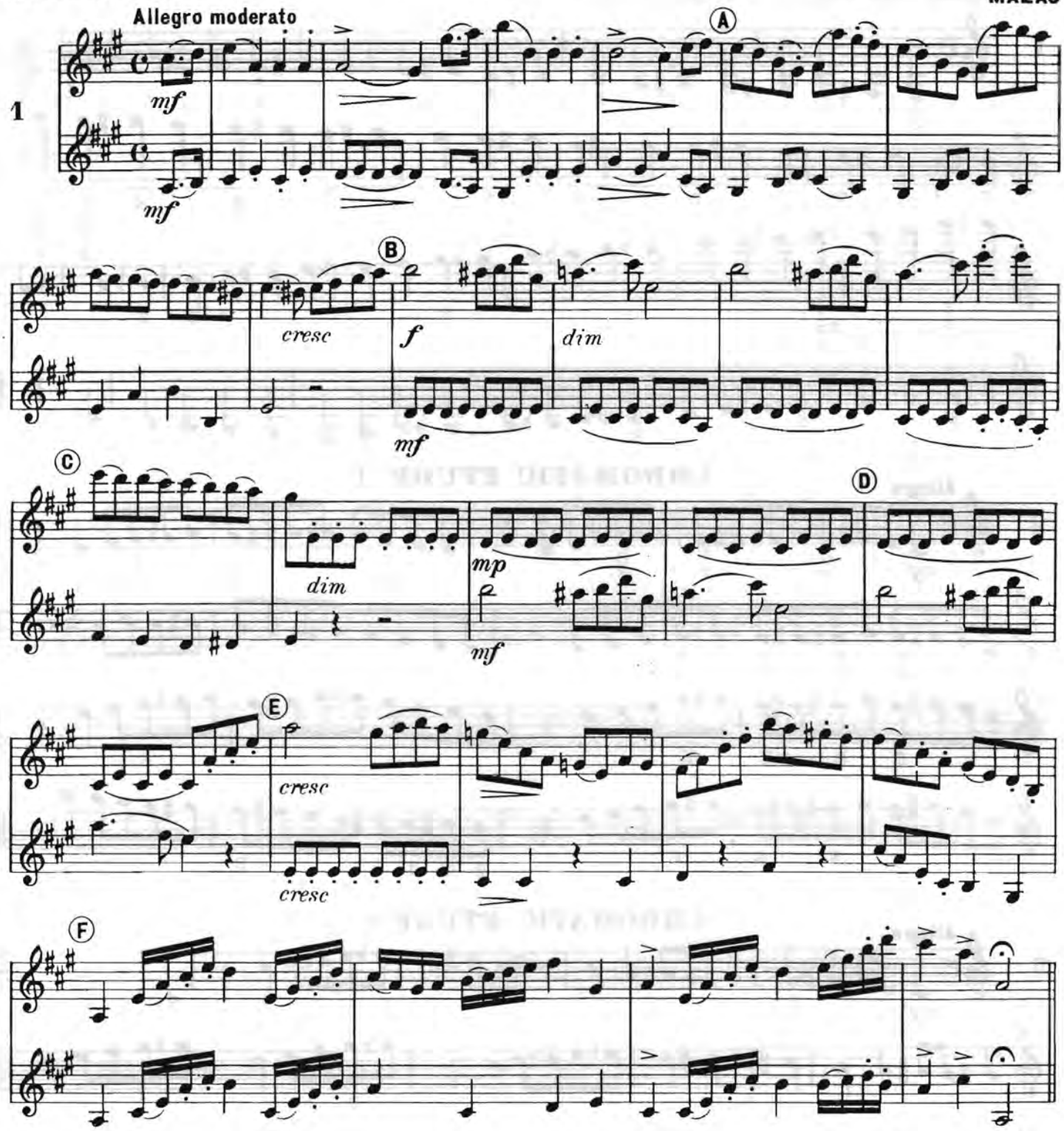
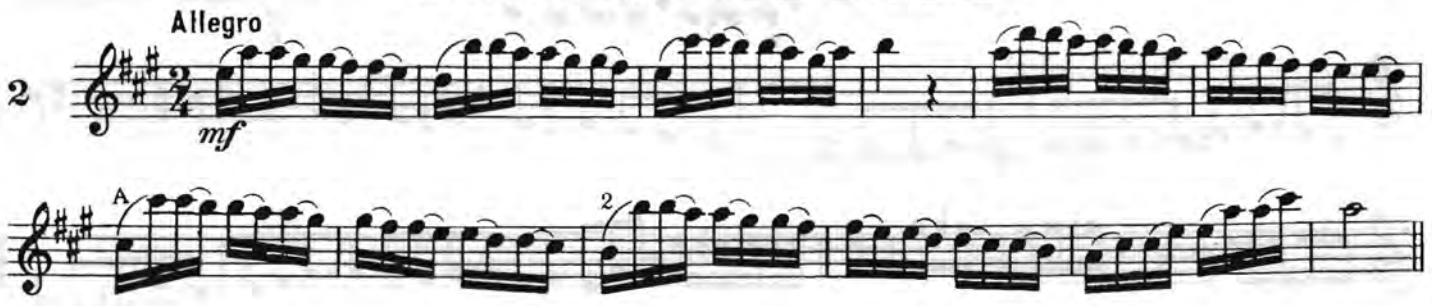
TEMPO DI MAZURKA

DAILY STUDY FOR THE DEVELOPMENT OF TECHNIC



DEVELOPMENT OF RAPID TONGUING

LESSON 29

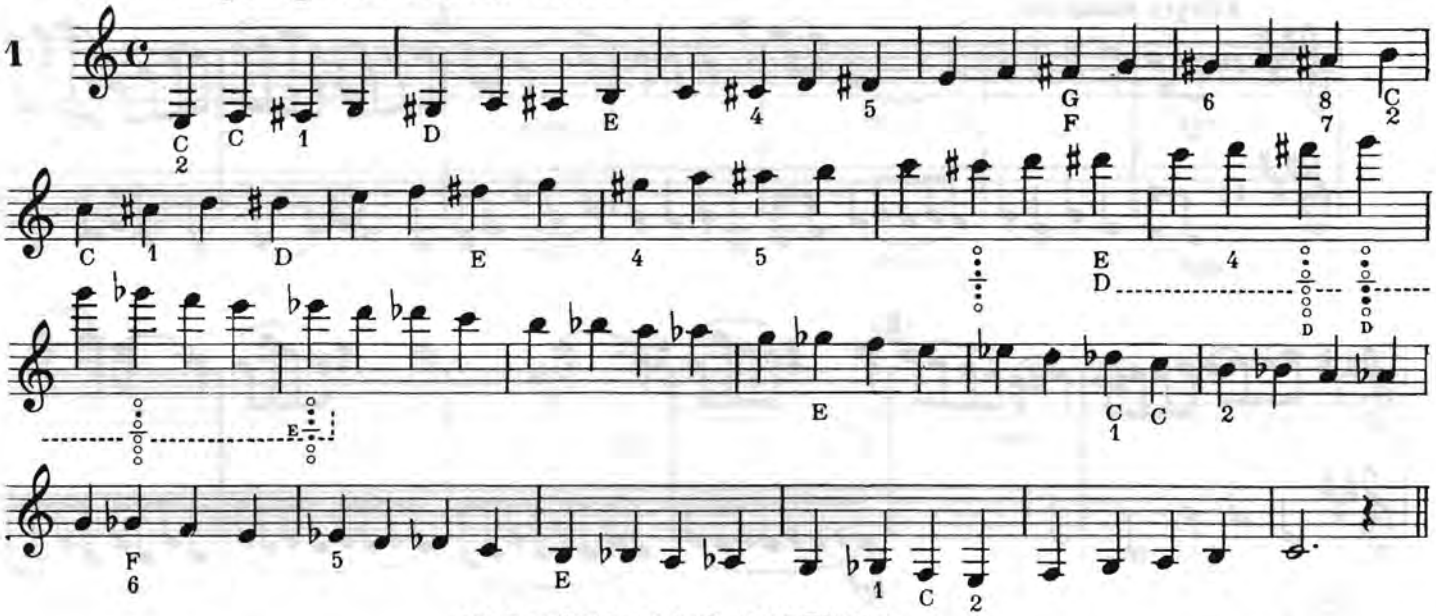
Studies in A Major

TECHNICAL ETUDE IN A MAJOR

ARTICULATION ETUDE

Duet

LESSON 30

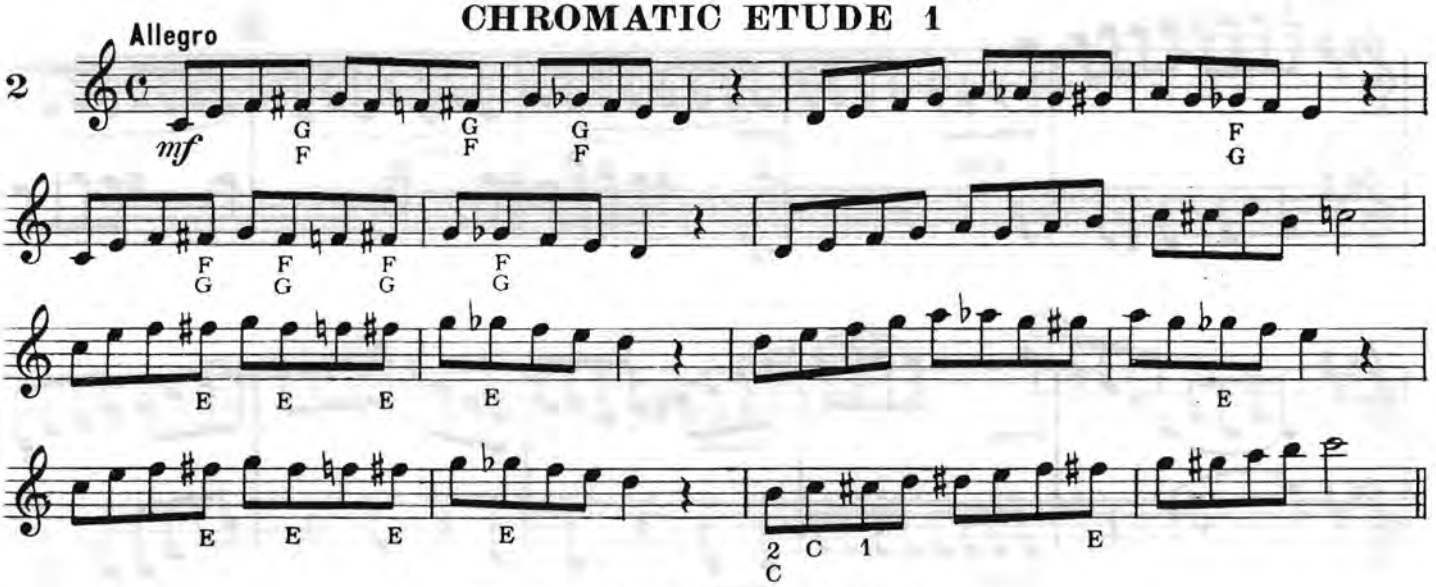
MAZAS

EXERCISING THE TONGUE

LESSON 31

Chromatic Scale Studies

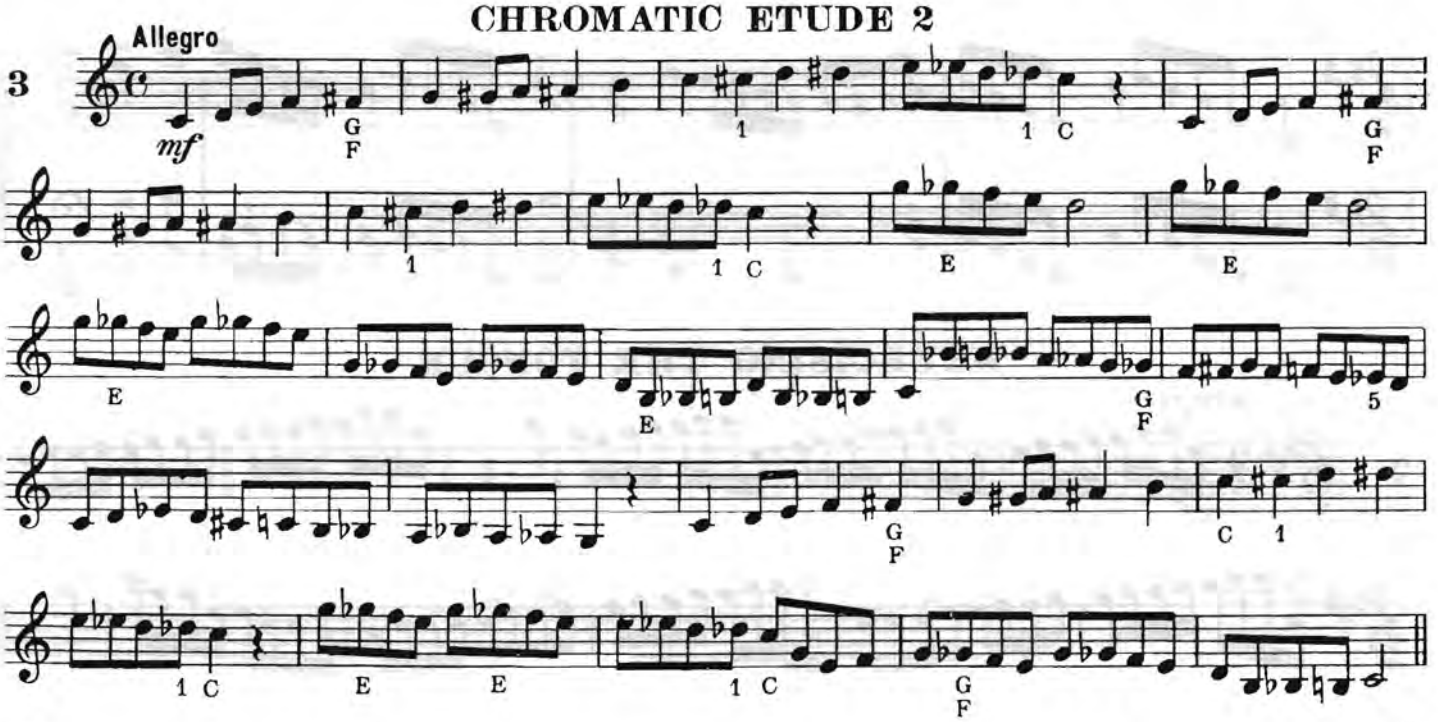
Correct fingerings for Chromatic Scale.

1

CHROMATIC ETUDE 1

2 Allegro *mf*



CHROMATIC ETUDE 2

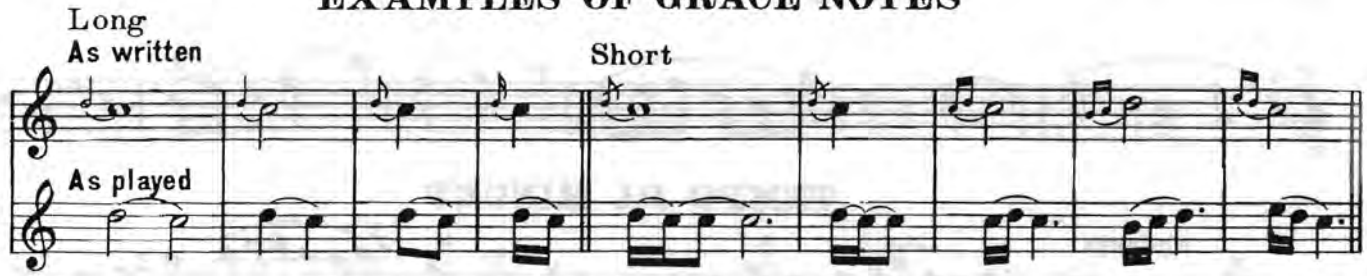
3 Allegro *mf*

LESSON 32

Grace Notes

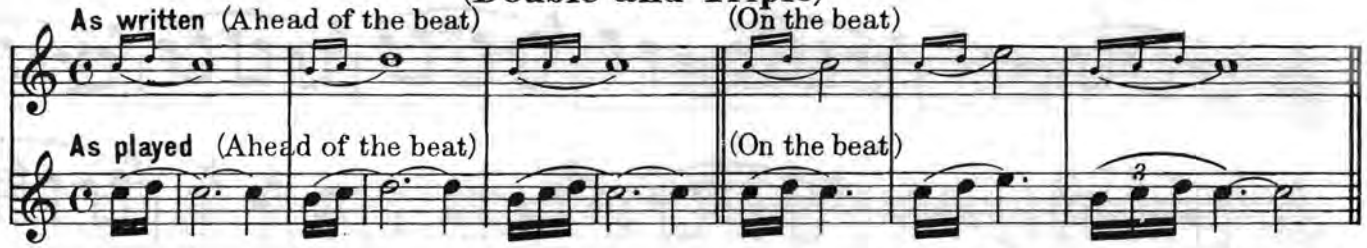
There are two kinds of grace notes, short and long. Long grace notes are seldom used, but the short are used quite frequently. Instead of using long grace notes, it is more practical to write out two notes of equal length.

In addition to the single grace notes there are double and triple grace notes, and these are usually written out and played quickly either on the beat or before the beat, the piece of music played determining which it shall be.

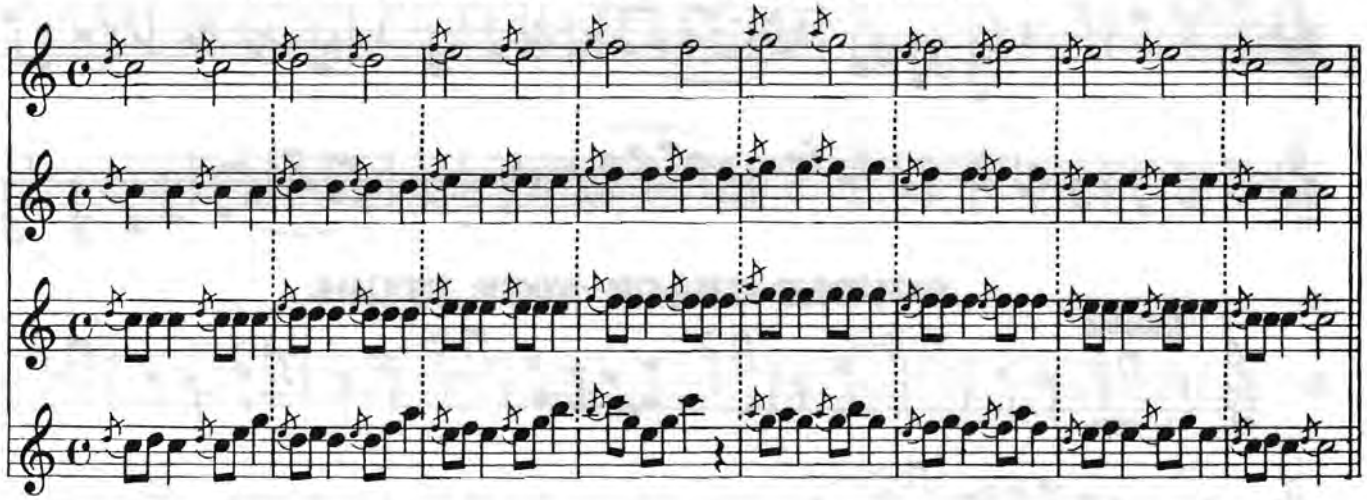
EXAMPLES OF GRACE NOTES

1

EXAMPLES OF GRACE NOTES
(Double and Triple)

2



DEVELOPMENT OF THE GRACE NOTE

3

THREE SHORT GRACE NOTE ETUDES

4

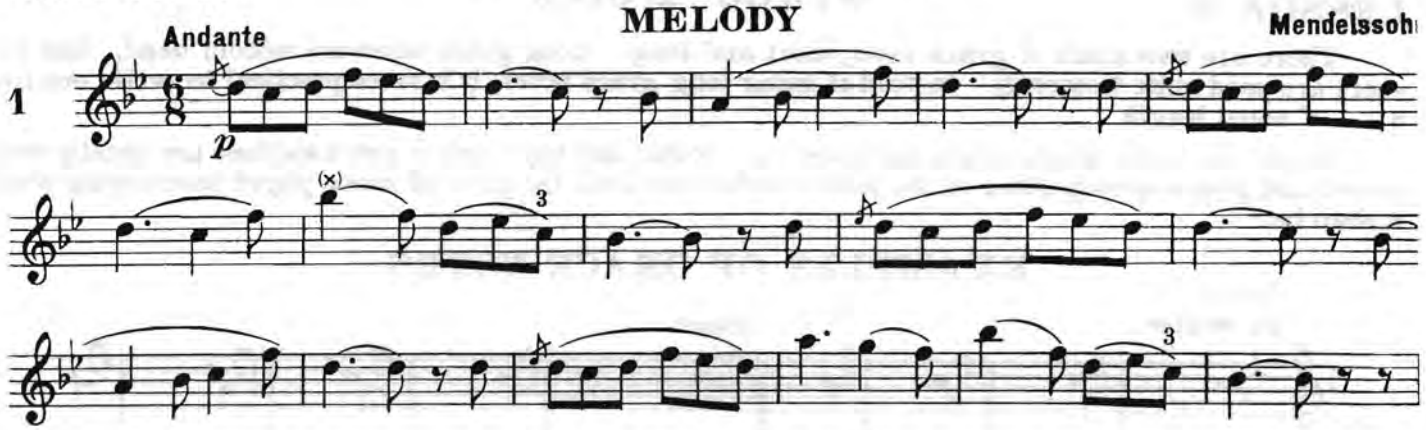
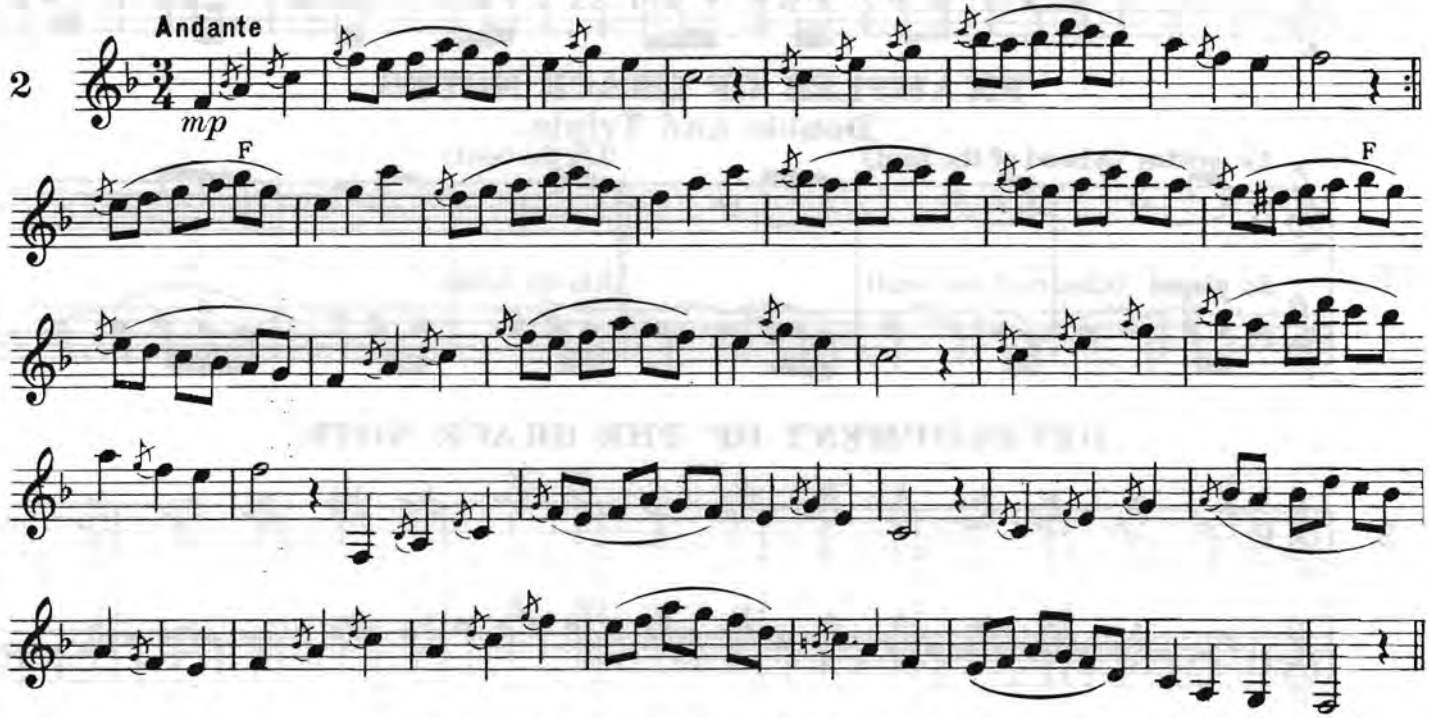
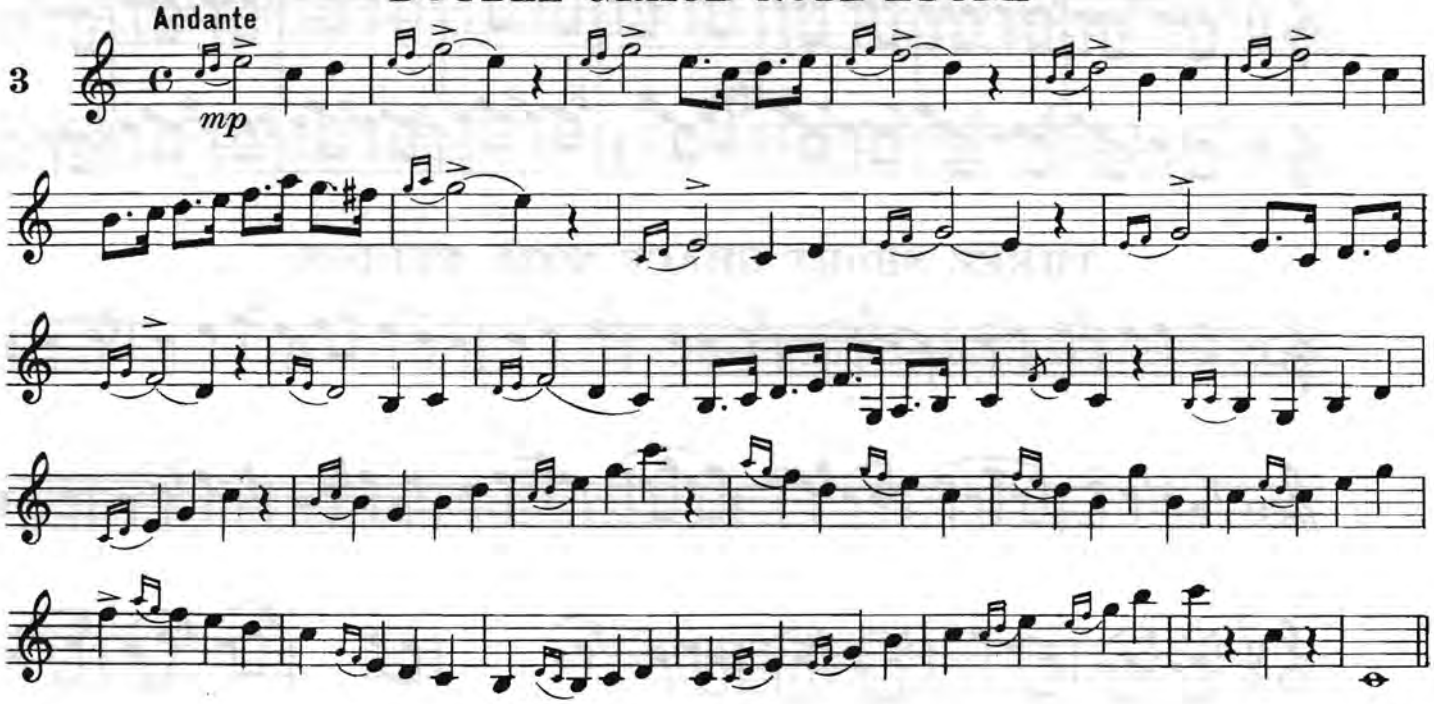
5

6

LESSON 33

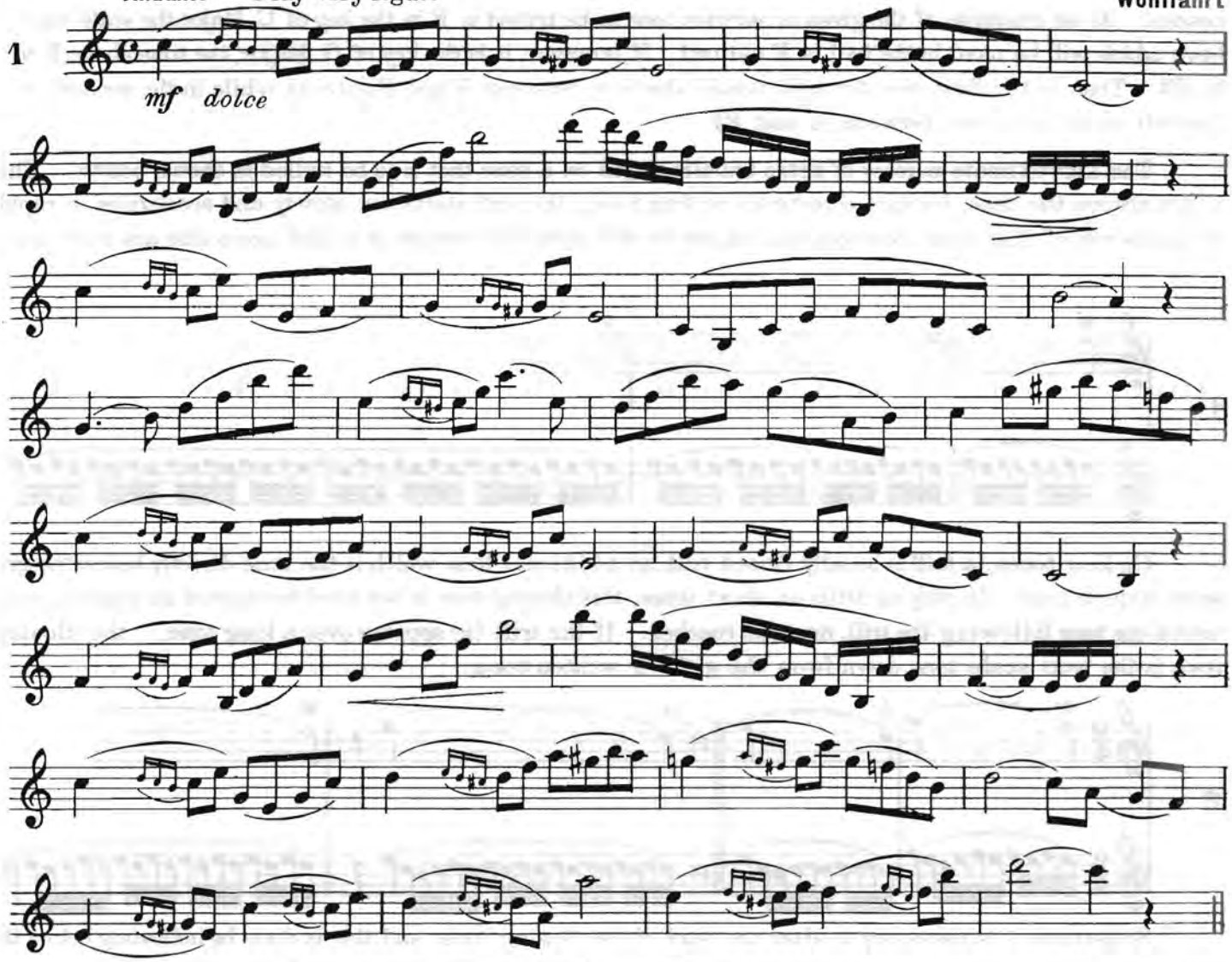
Grace Note Etudes

MELODY

Mendelssoh

TEMPO DI MINUET

DOUBLE GRACE NOTE ETUDE

Triple Grace Note Etude

LESSON 34

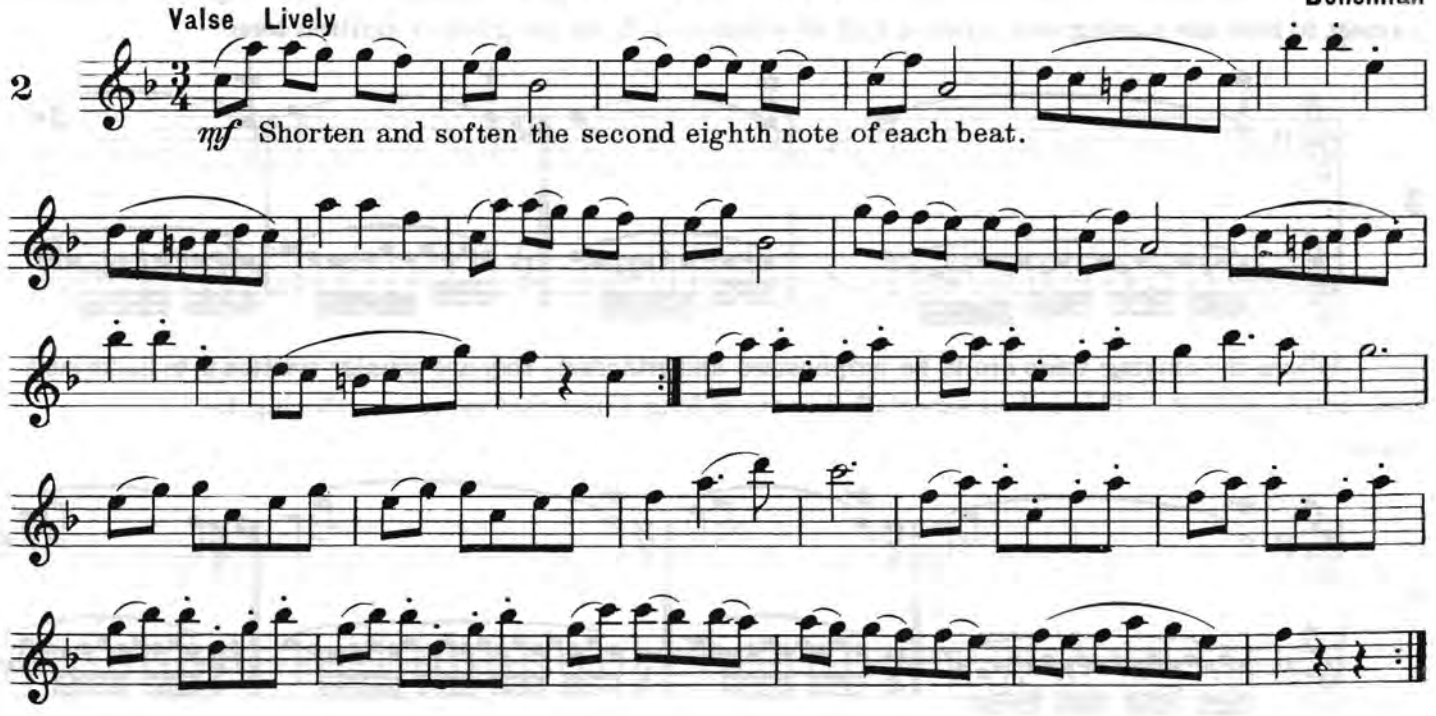
Andante — Play very legato **Wohlfahrt**

1

FOLK MUSIC

Bohemian

Valse Lively

2

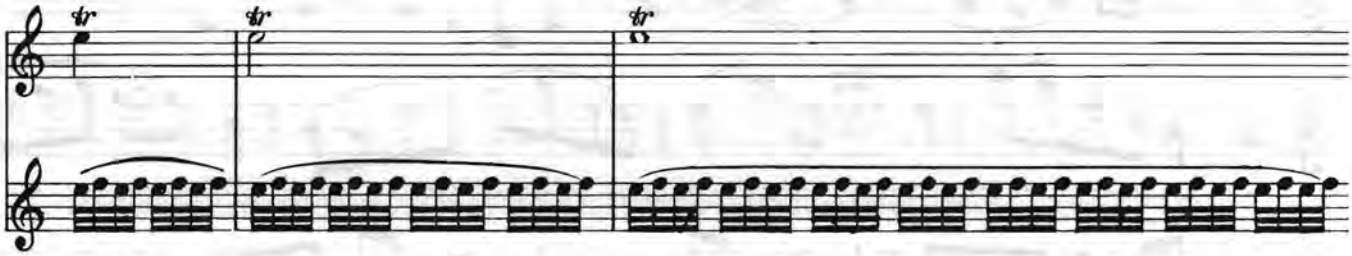


LESSON 35

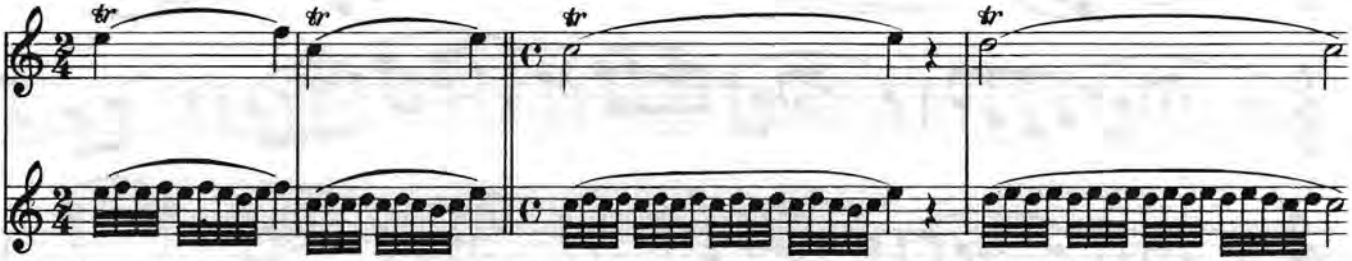
Trills

A trill is produced by alternating the given or written tone and the next scale tone above in rapid suc cession. As an example, if the given or written tone to be trilled is E in the key of C Major, the scale tone a bove which will be used in the trill is F natural. If, however, it is the key of G Major, the tone above E wi be F♯. Thus, in the first case, the trill would alternate between E and F natural while in the second case the trill would alternate between E and F♯.

The approximate number of notes usually played on a tone that is to be trilled is shown below. Thi is not always the case, because sometimes on long tones, the trill starts out slowly and accelerates in rapid ity to the end of that tone, however, the examples will show the number of trilled notes that are to be used

1

On long tones, a trill is usually closed with an additional tone which is the tone directly below the giv en or written tone. In playing trills on short tones, this closing tone is not used because of the rapidity with which the tone following the trill, must be reached. If the trill (*tr*) appears over a long tone, the closing tone is the next scale tone down from the given or written tone.

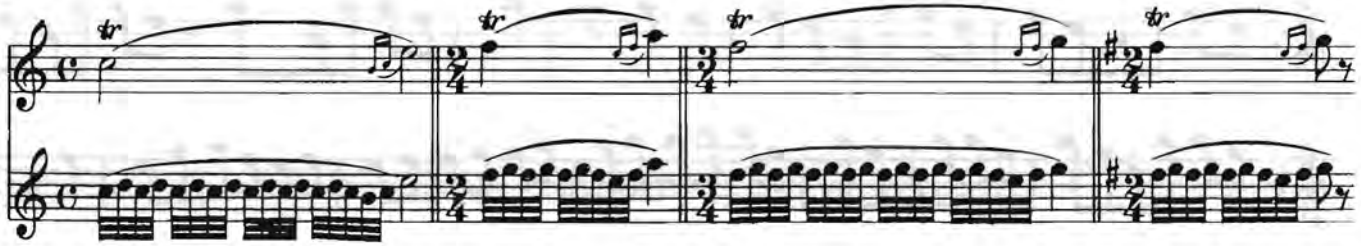
2



Sometimes it is necessary to alter the pitch of the closing tone, and this is done by indicating below th trill thus (*tr*♯) (*tr*♭) (*tr*♮) as to what that particular tone shall be. The key in which the trill appears, deter mines as to which one of the three symbols is to be used, although the purpose of these symbols is the same namely, to have the closing note either a half or whole step from the given or written tone.

3

Where the closing tones are to be emphasized and ritarded, they are usually written in to make sure th they will be played. This is done especially in case of long tones that serve as a closing to a phrase or a c denza.

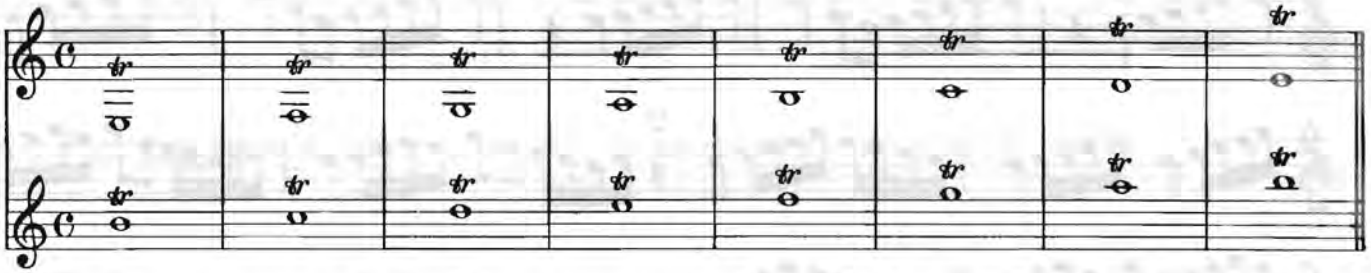
4

Trill Chart

LESSON 36

It is a good policy to trill for long periods on each of the given tones so as to become acquainted with the proper fingerings and also attain the desired nimbleness of fingers that is necessary in the proper playing of these trills. The first section will concern itself with the trills that are fingered in the normal way or fingered diatonically, while the second section will be concerned with the production of trills through fingerings not normally used in the diatonic scale.

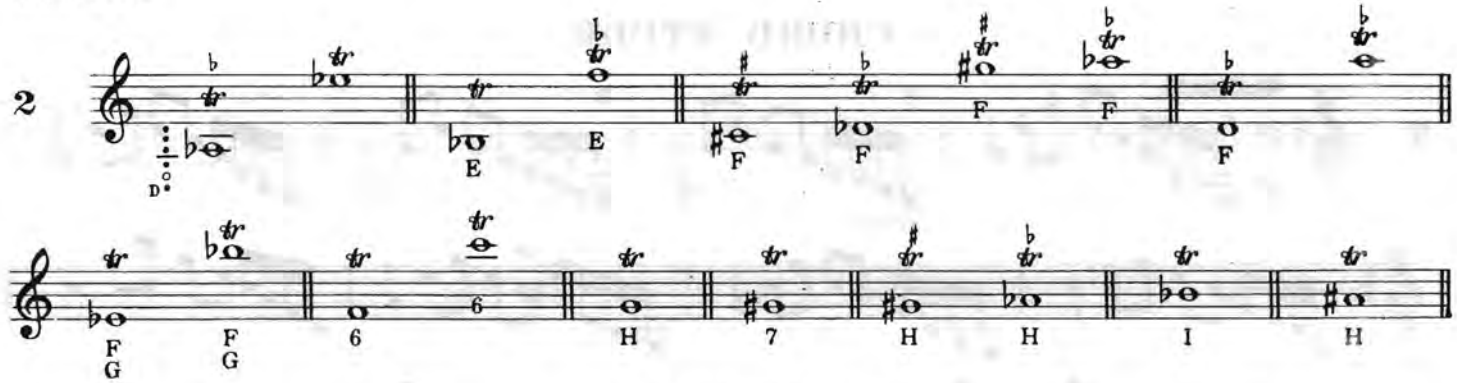
Trills in which the natural or normal fingerings are used.

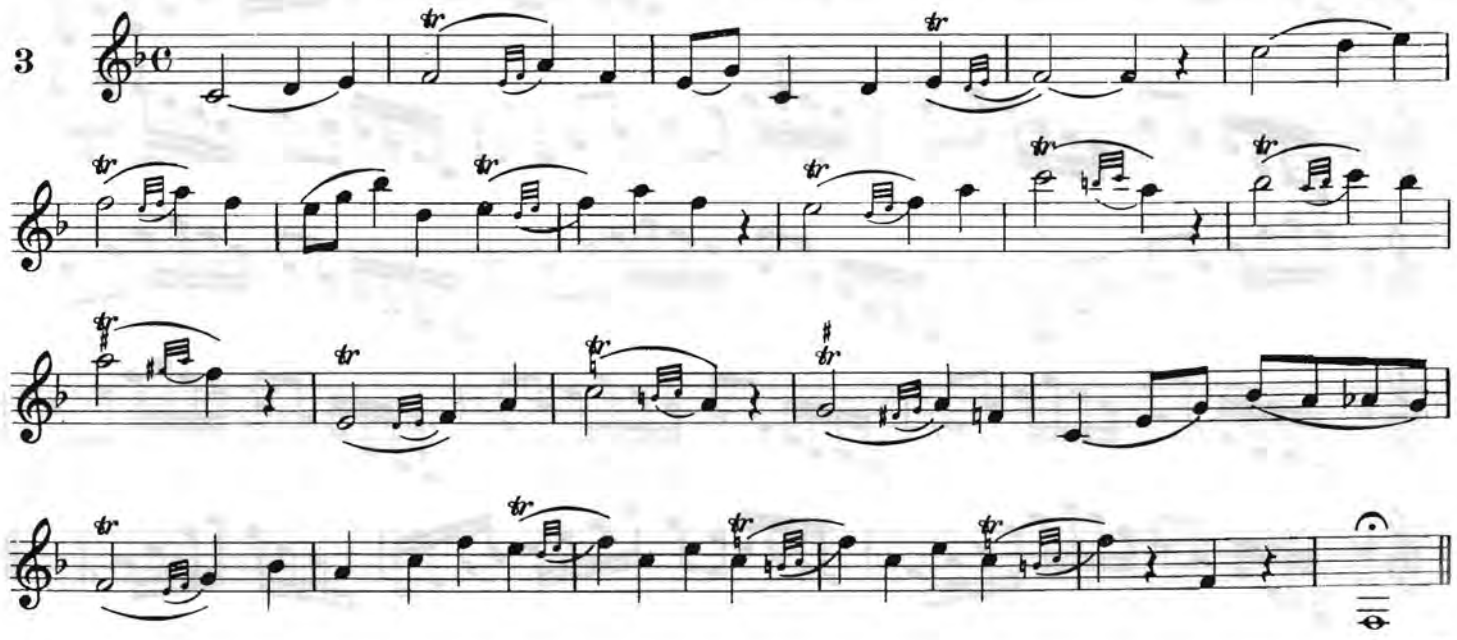
1



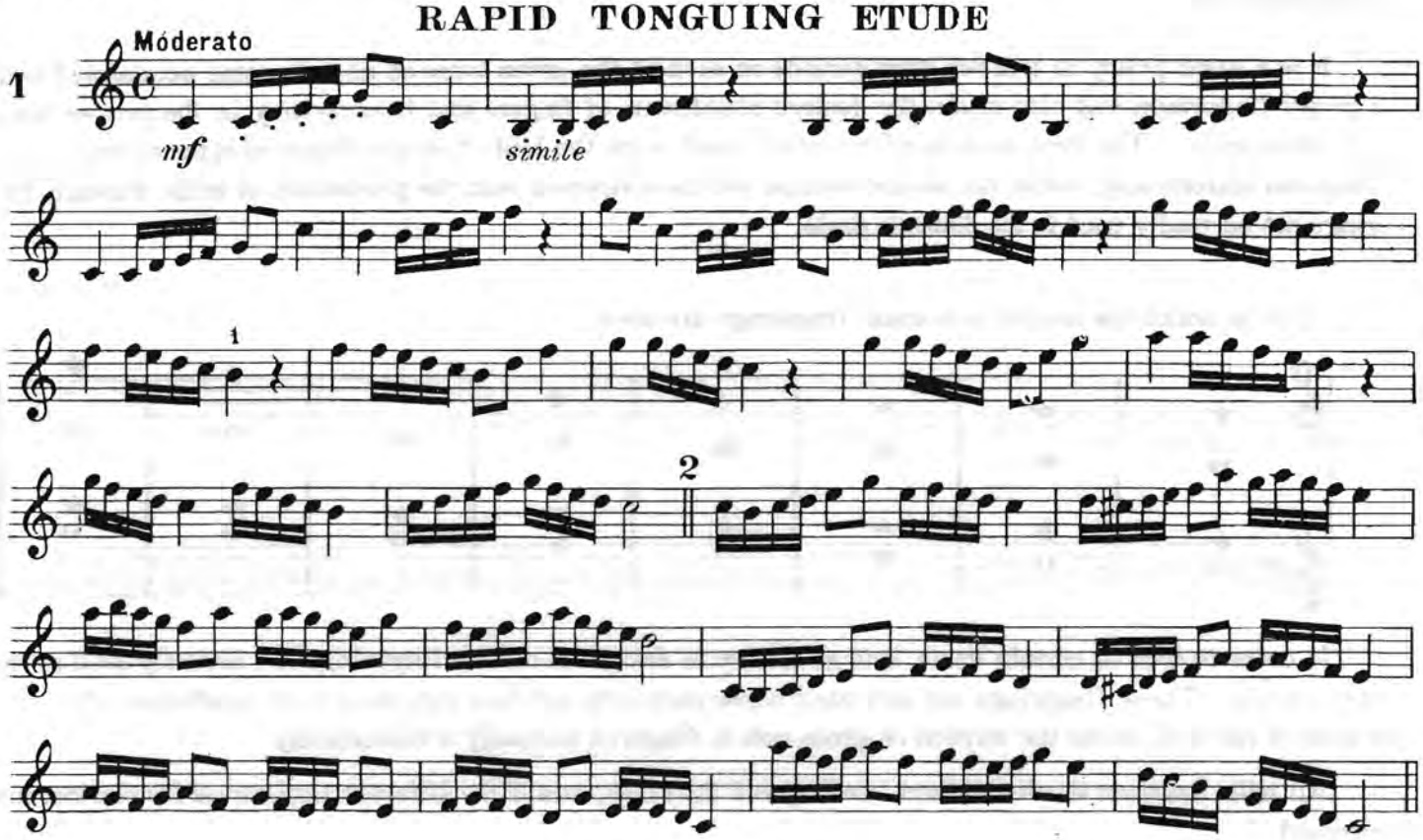
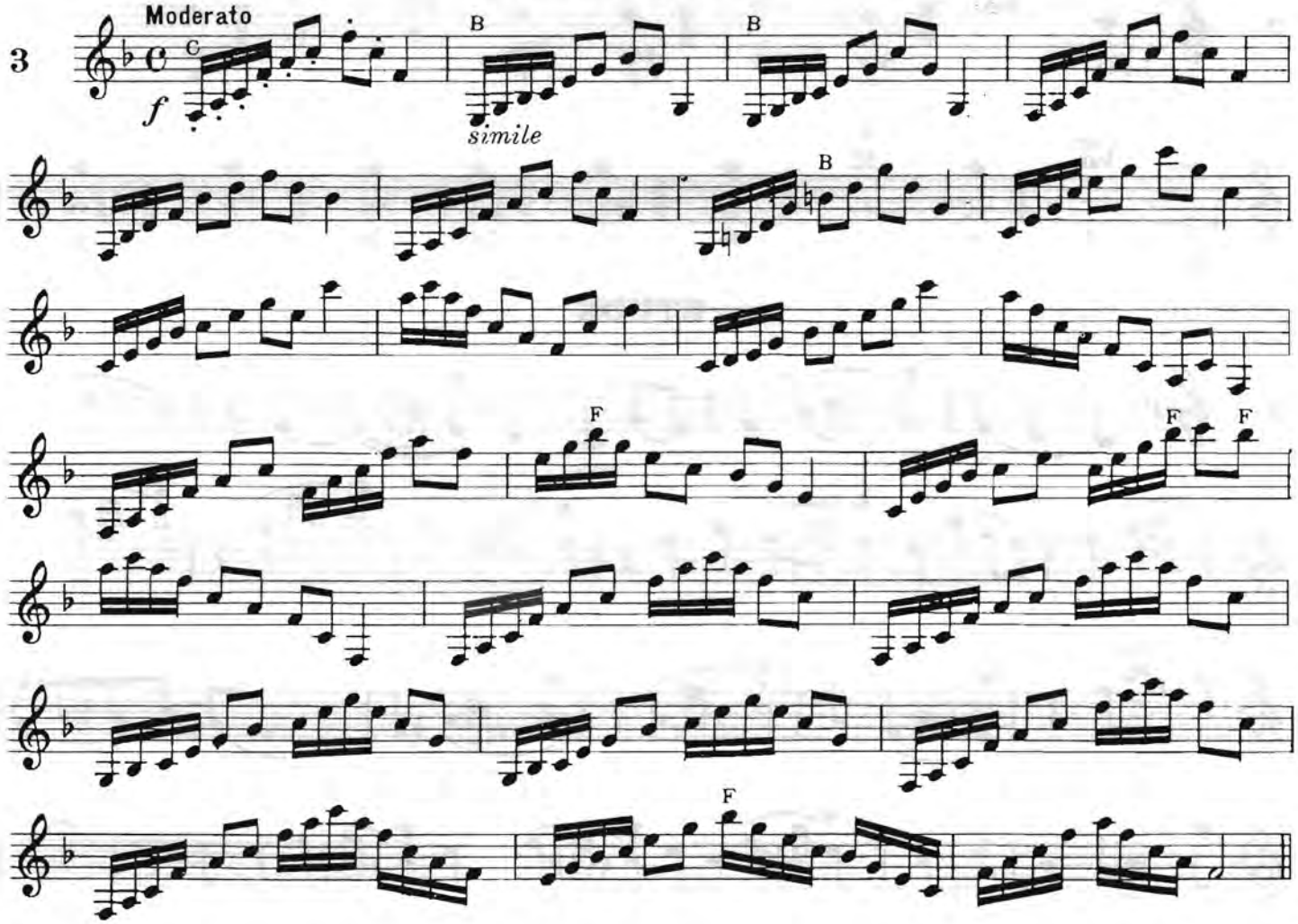
In order to trill on certain tones, it is necessary to designate certain fingerings not normaly used in the diatonic scale. These fingerings are indicated below each note and have reference to the production of the upper note of the trill, since the written or given note is fingered normally or diatonically.

All trills between the double bars are fingered the same, even if the different registers of the clarinet are concerned.

2

ETUDE

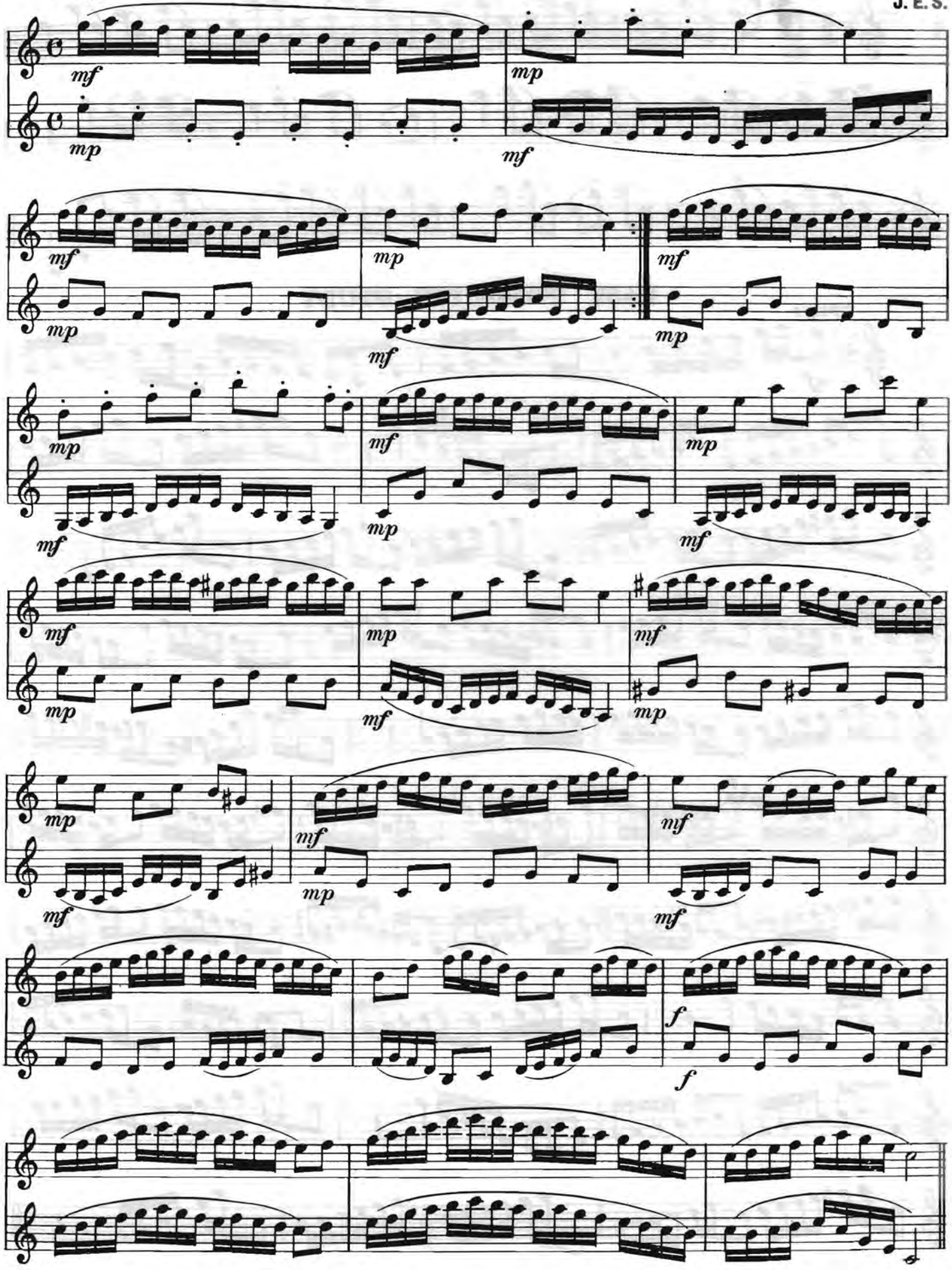
3

LESSON 37

Articulation Etudes

RAPID TONGUING ETUDE

CHORD ETUDE

LESSON 38

Duet Brilliant

Allegro

J. E. S.

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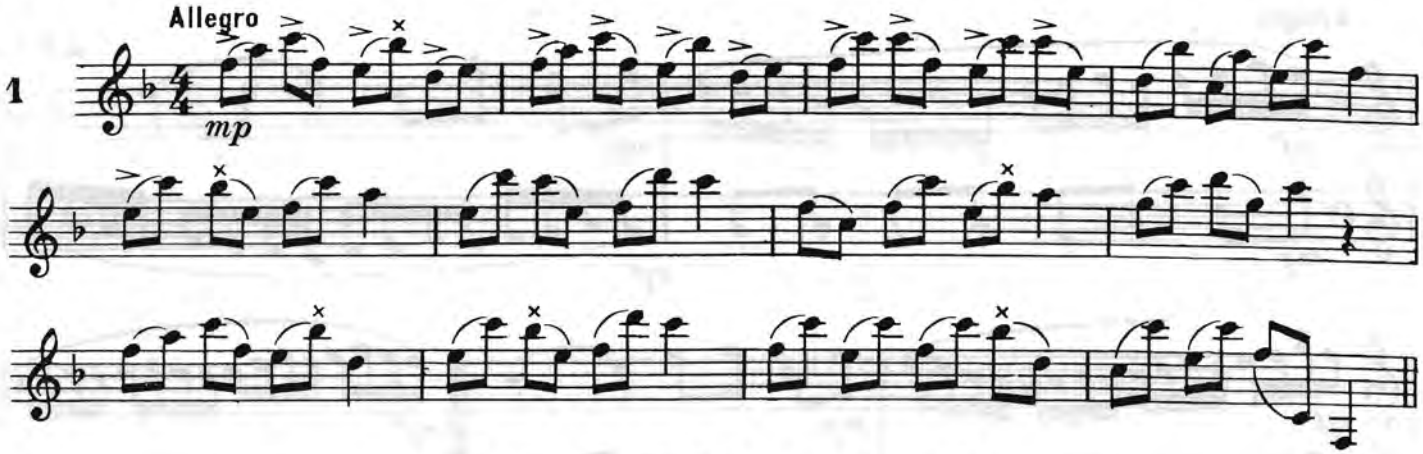
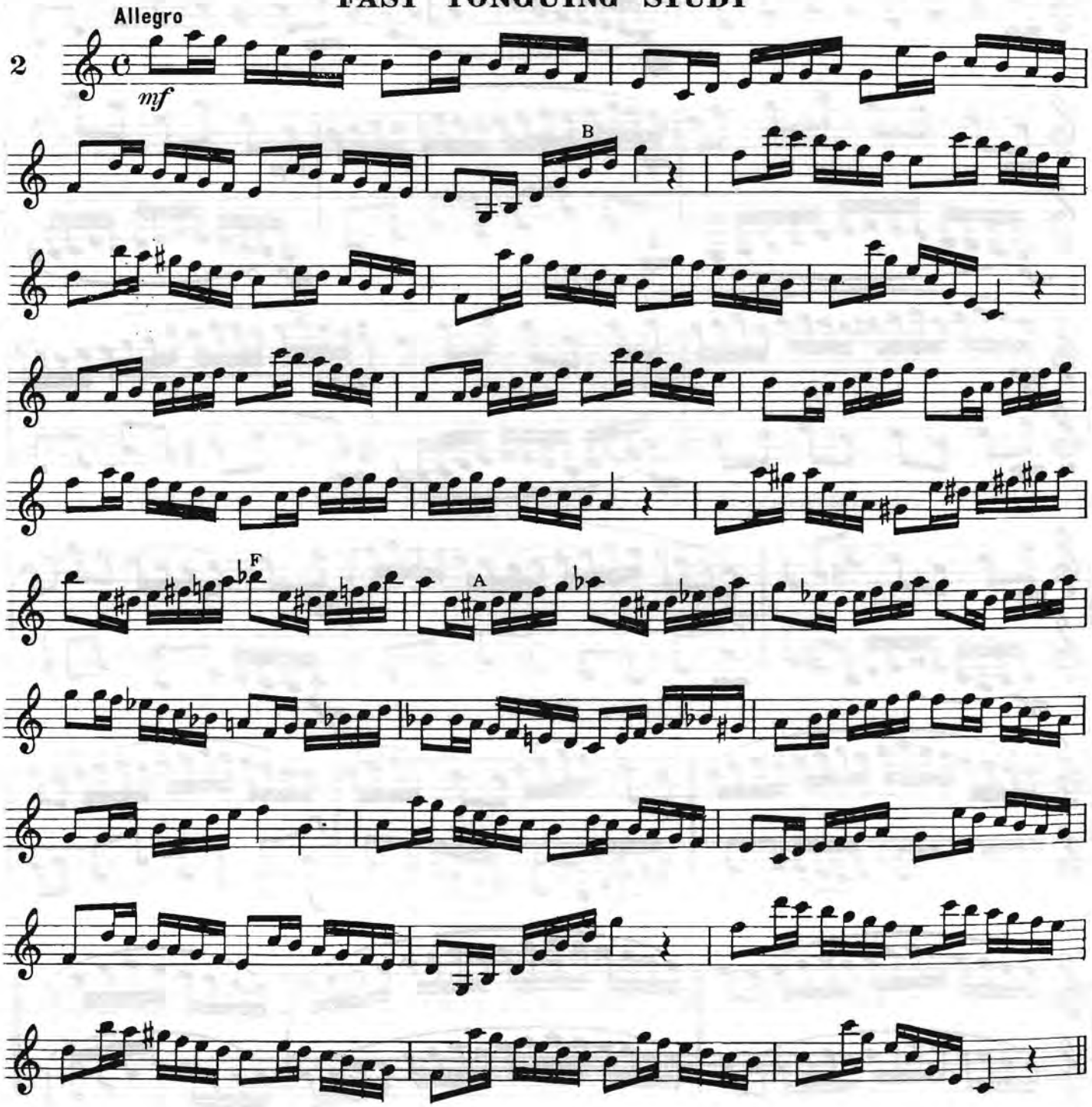
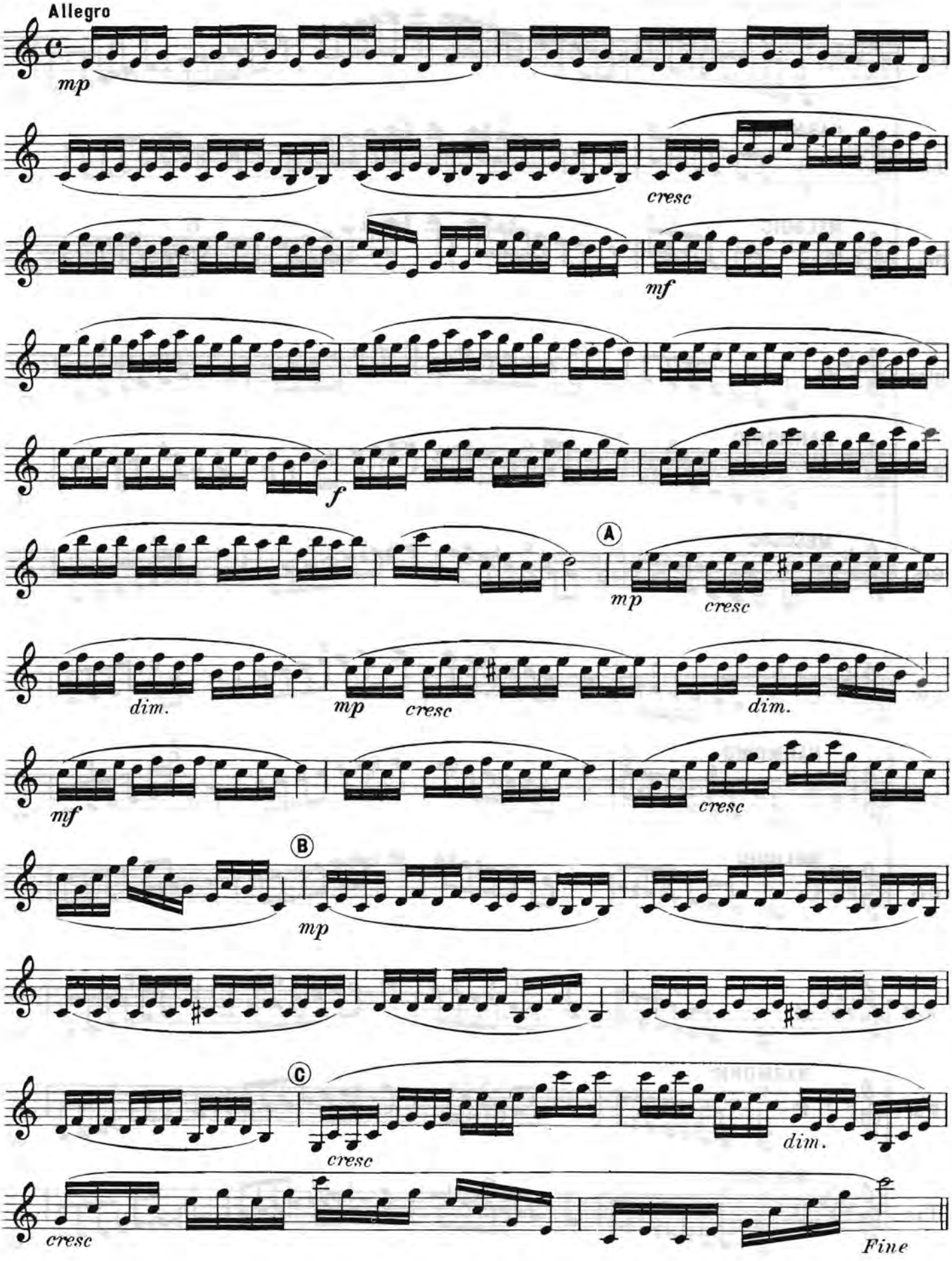
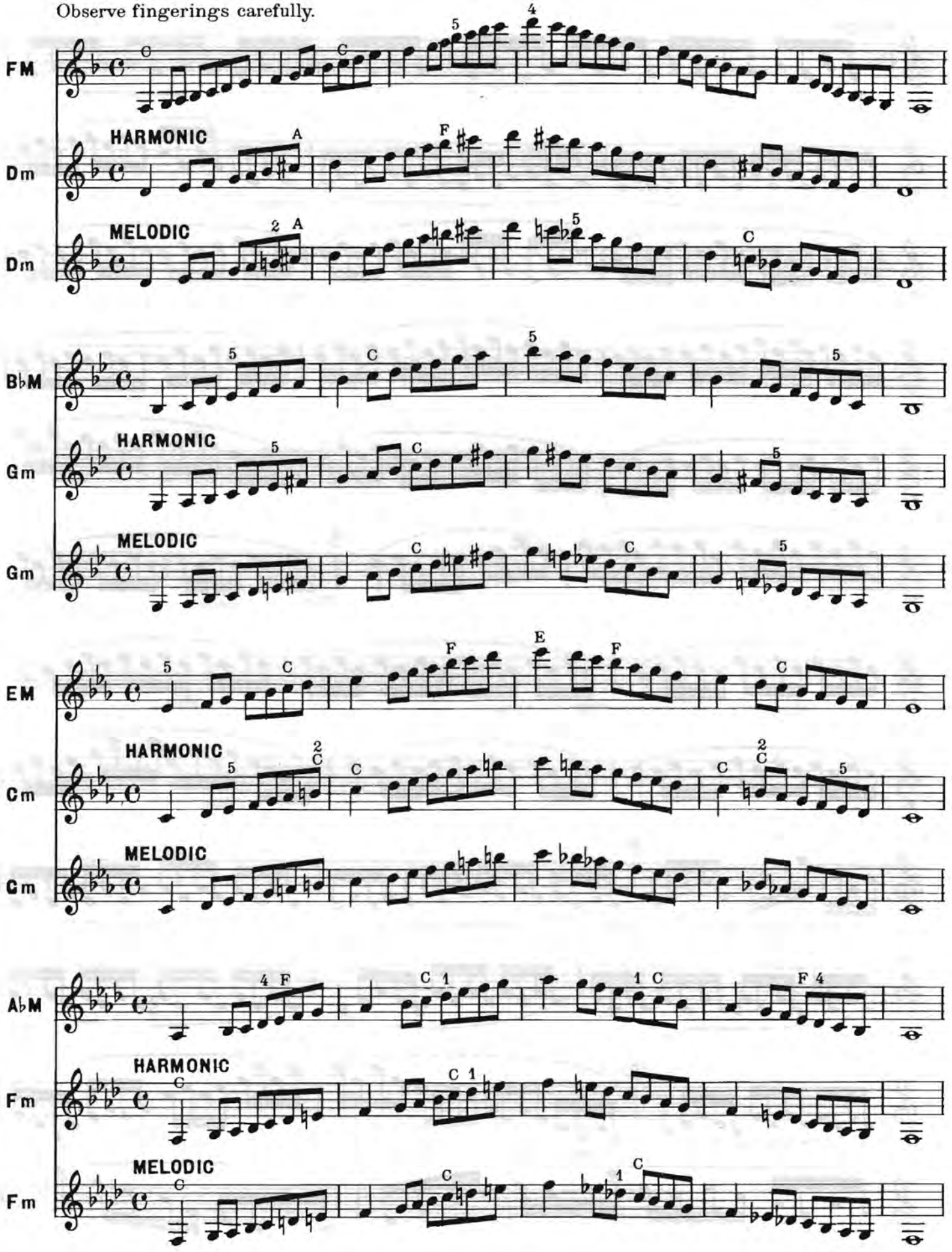
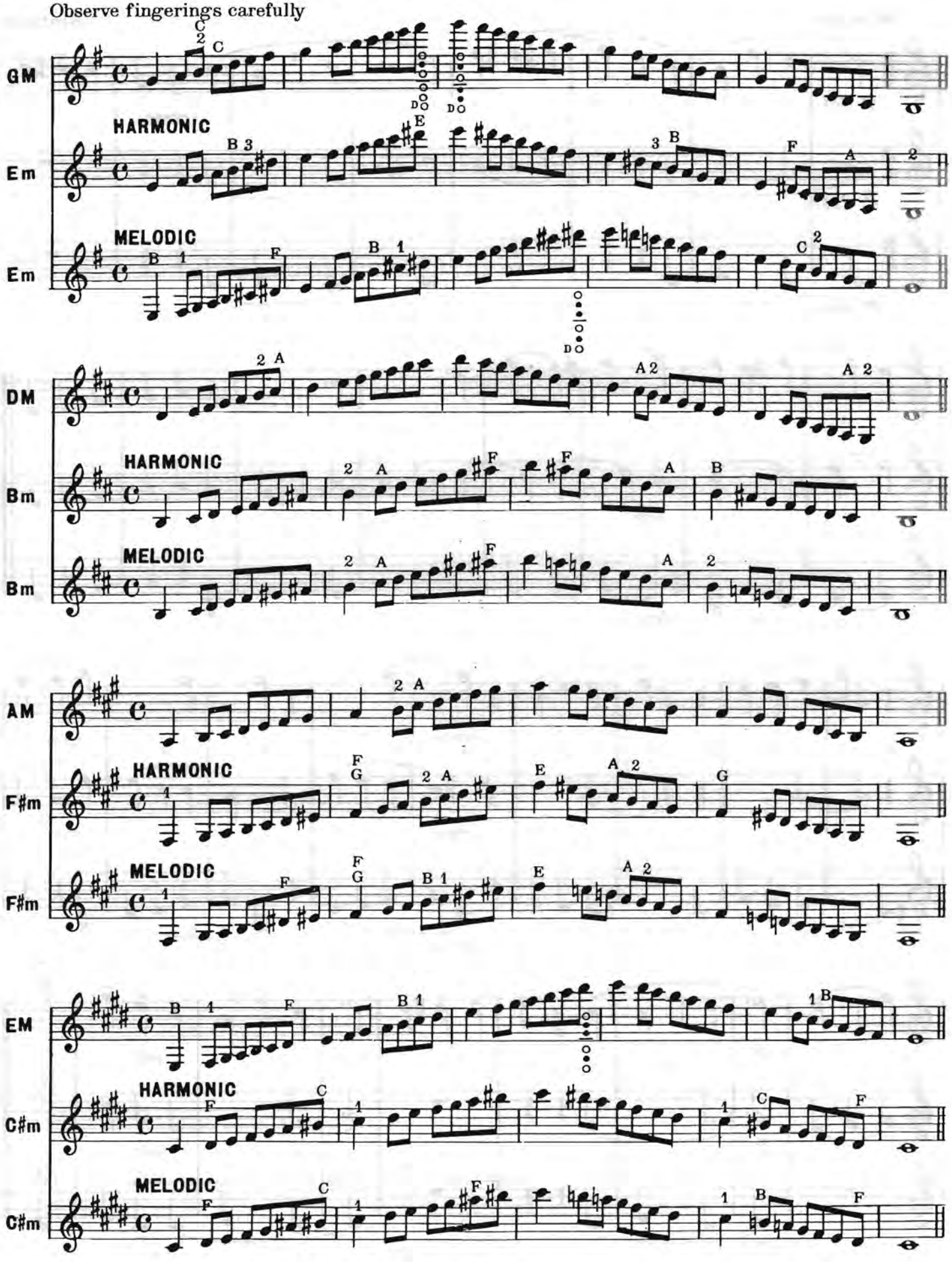
LESSON 39

Articulation Study

FAST TONGUING STUDY

Etude for Technic Development

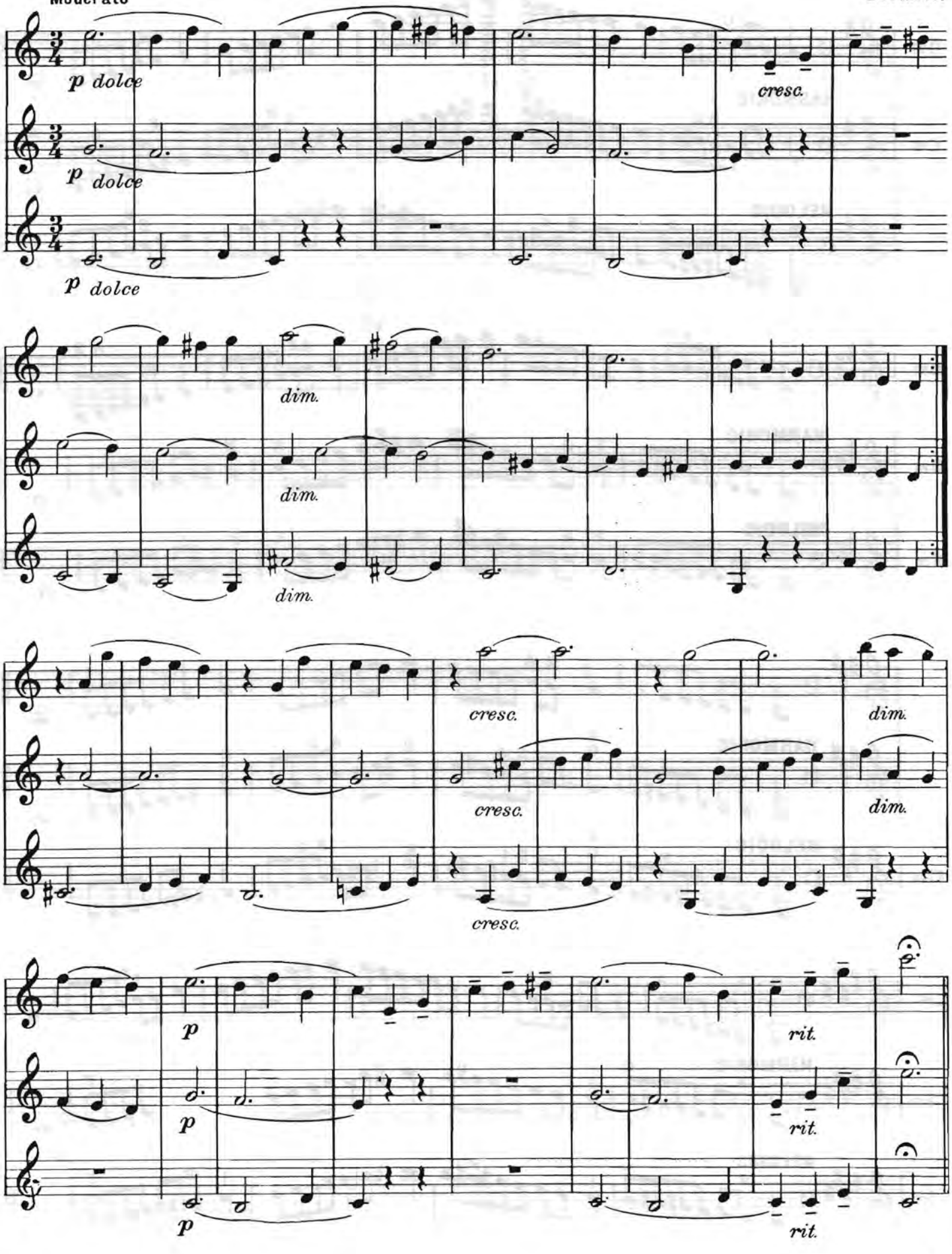
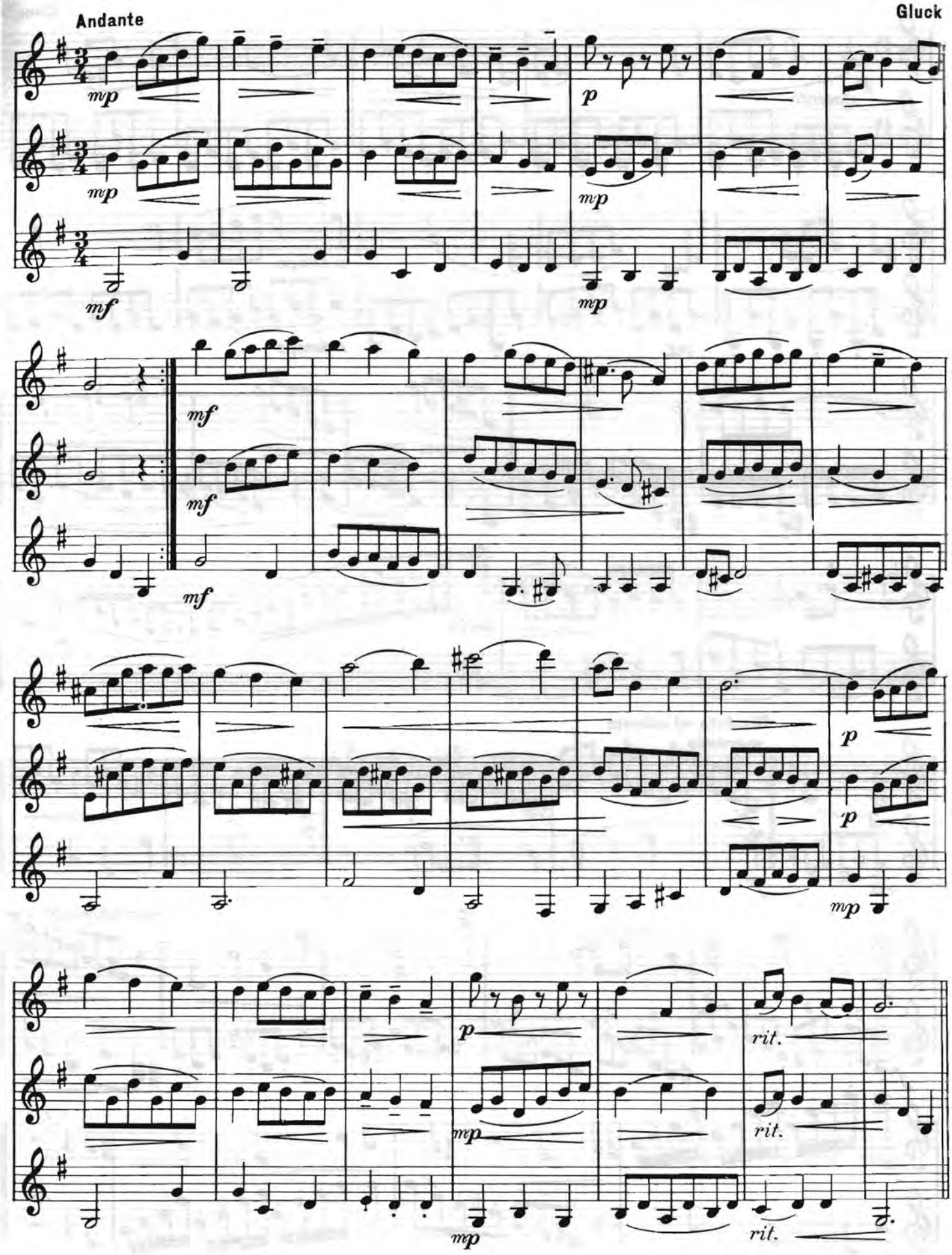
LESSON 40

LESSON 41

Major and Minor Scales

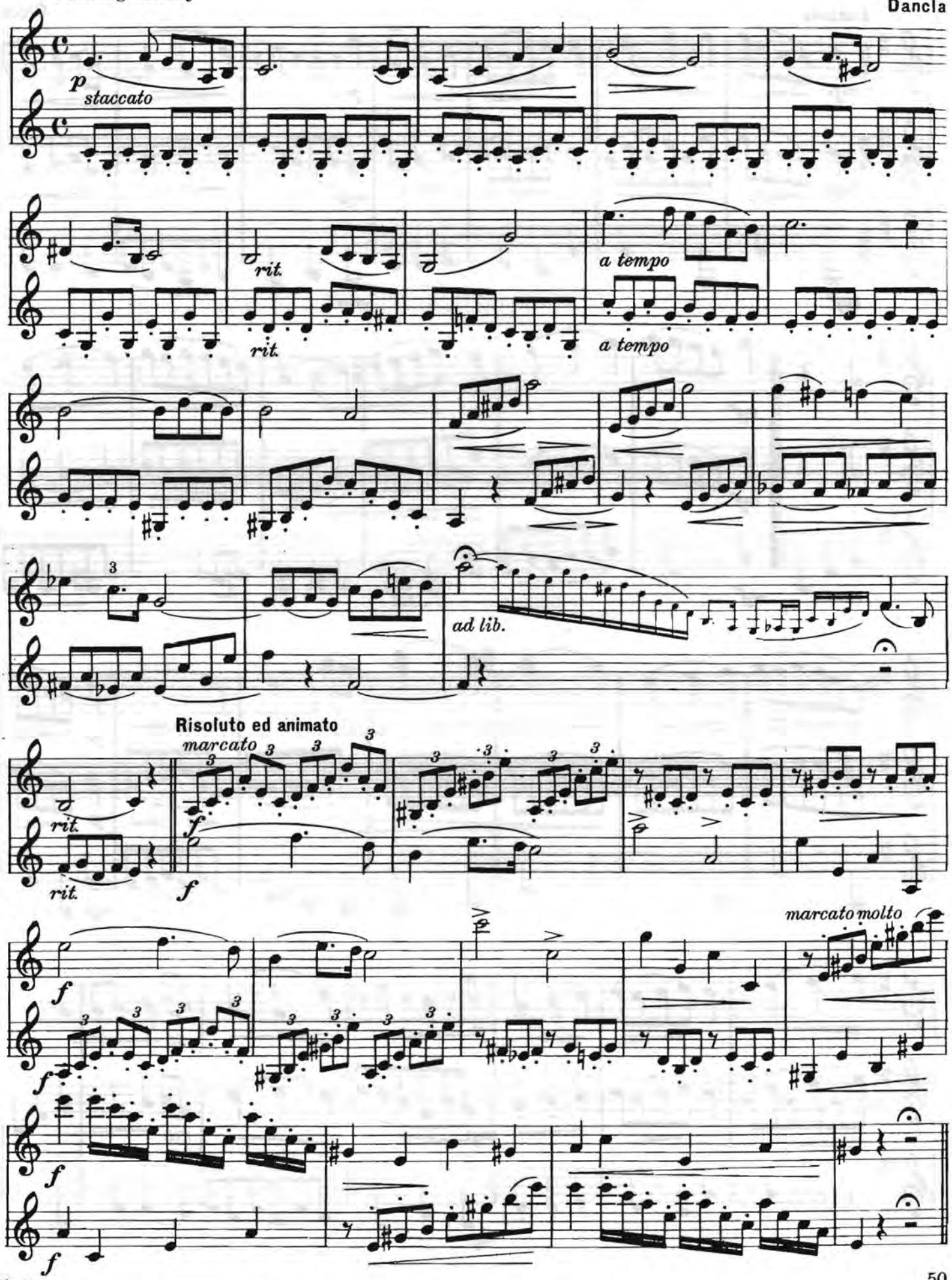
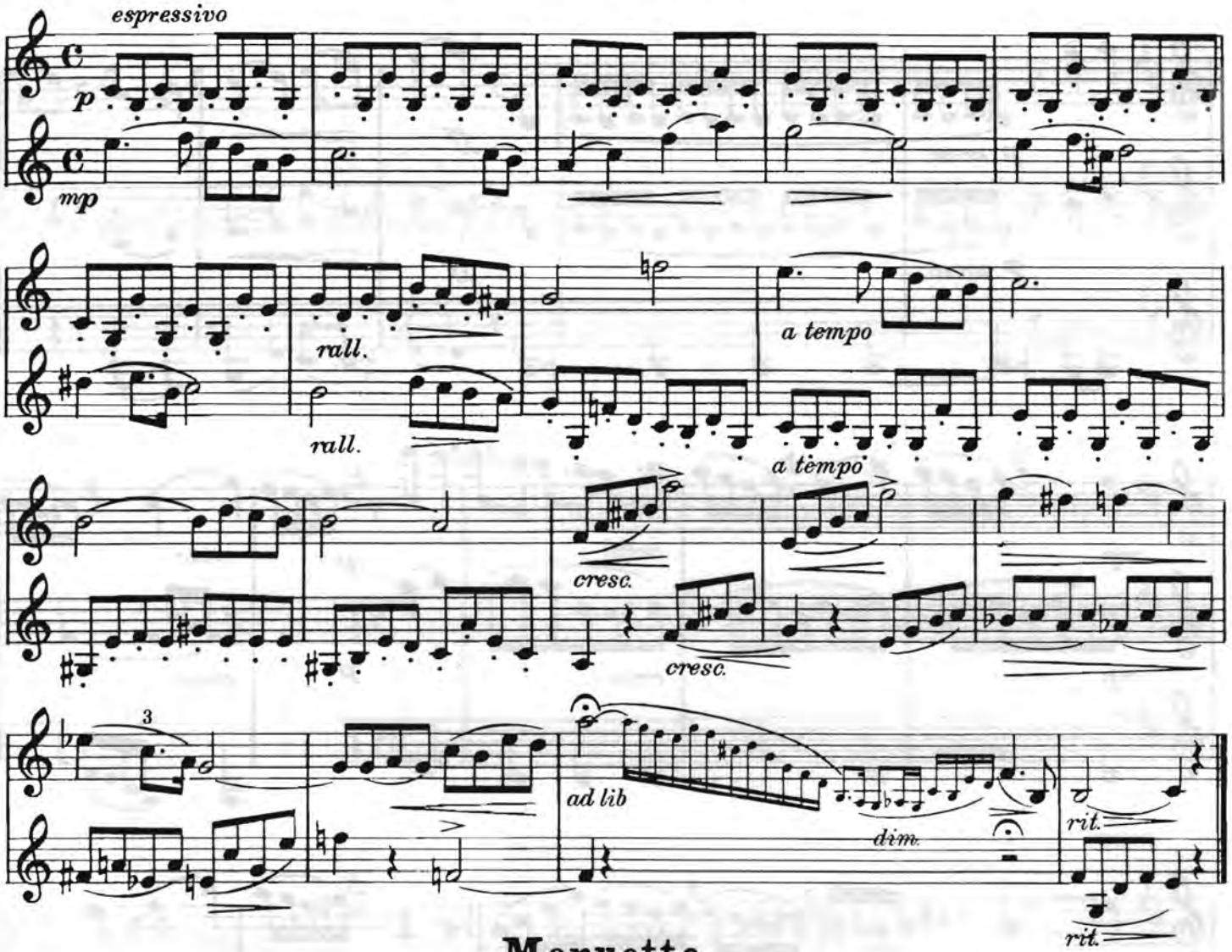
Observe fingerings carefully.

LESSON 42 Major and Minor Scales

Observe fingerings carefully

Maggiare from Piano Sonata

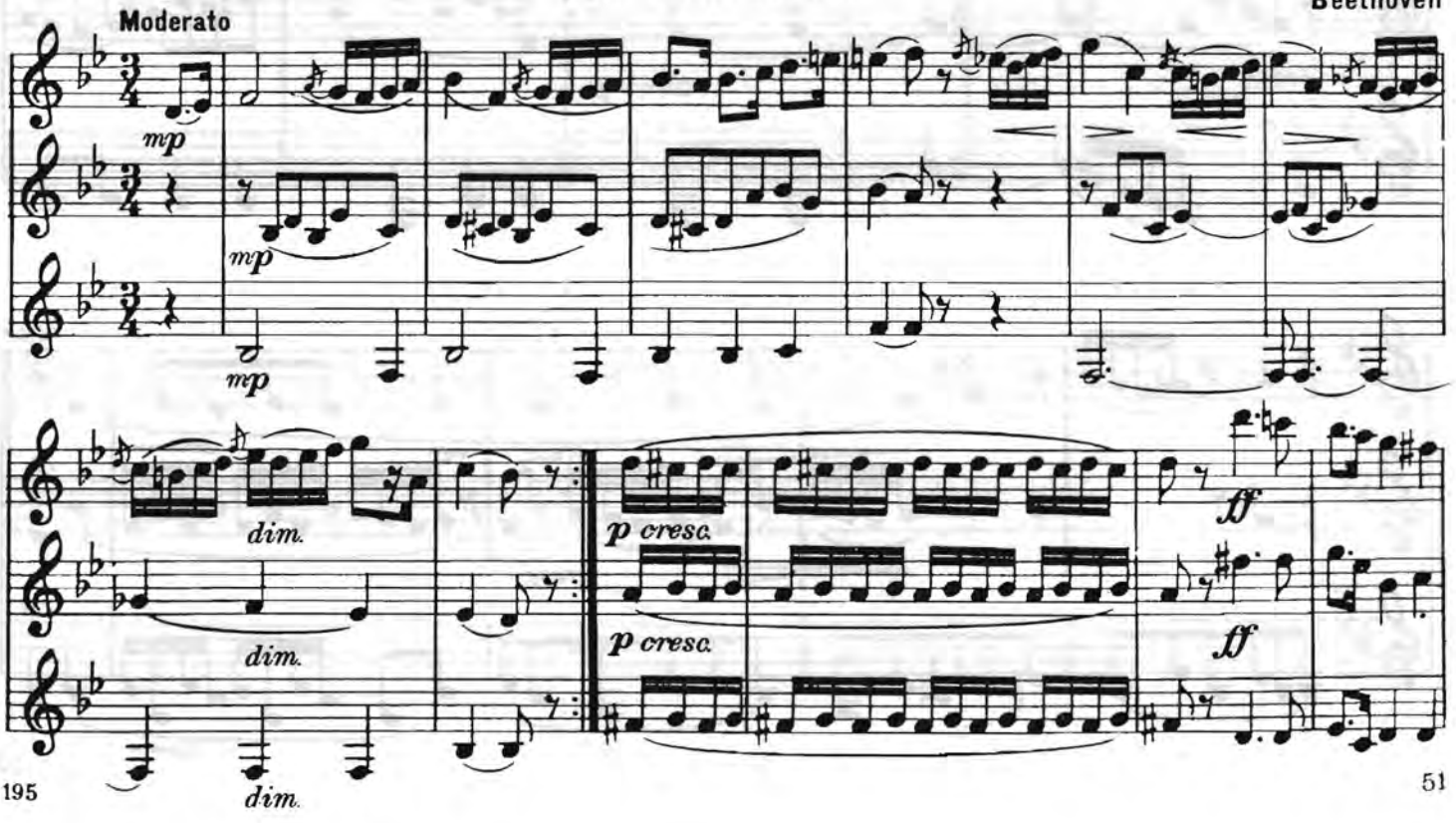
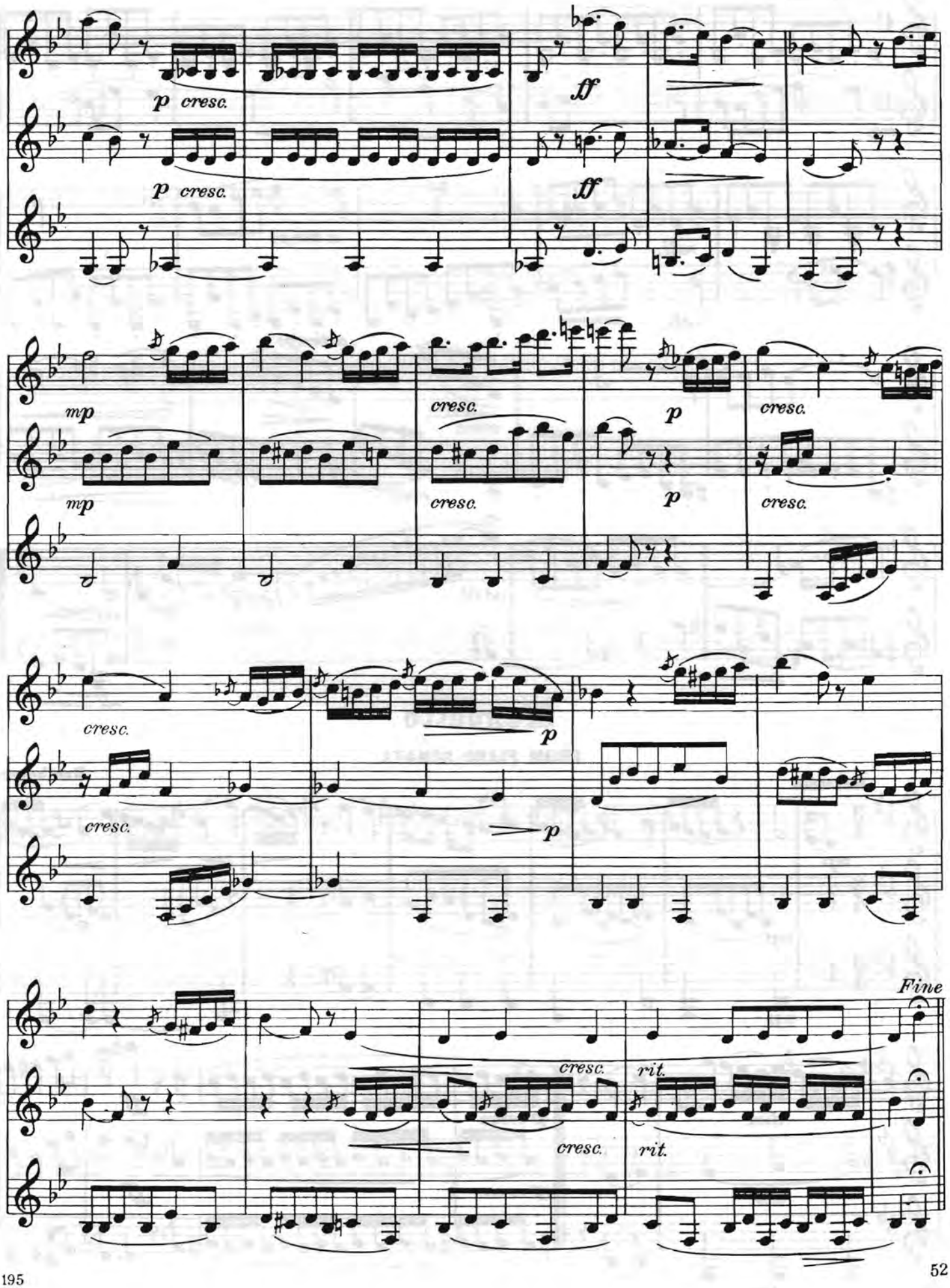
Moderato

Beethoven

Andante

Andante Cantabile

Flowing melody

Dancla

Menuetto

FROM PIANO SONATA

Beethoven

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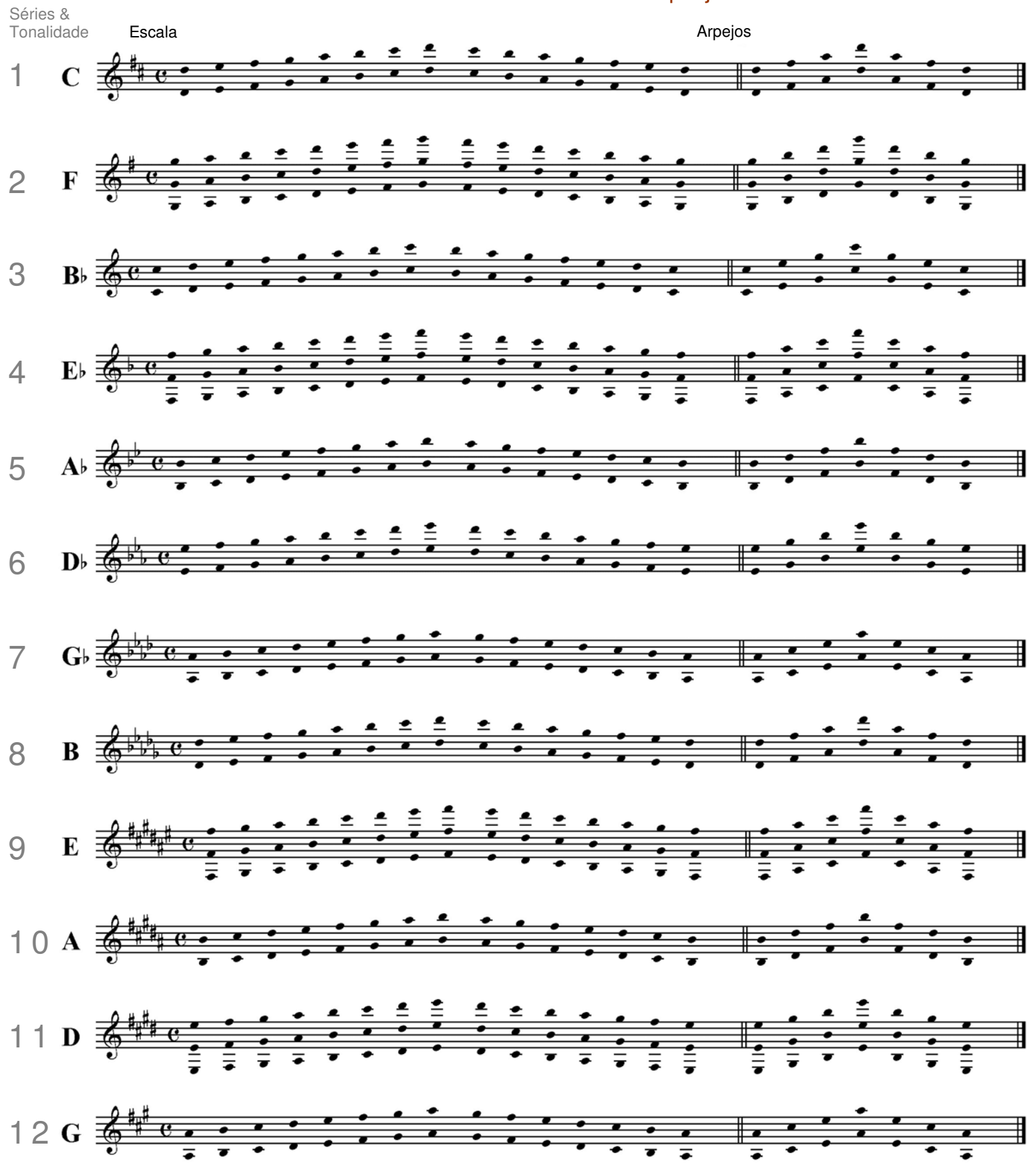
Fine

Clarinete Soprano em Sib

12 Escalas Maiores e Arpejos



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